DEVELOPMENT OF AMERICAN ARCHITECTURE

JOSEPH JACKSON

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Development of
AMERICAN
ARCHITECTURE

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By JOSEPH JACKSON

Author of
AMERICAN COLONIAL ARCHITECTURE,
EARLY PHILADELPHIA ARCHITECTS
AND ENGINEERS, ETC.

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FOREWORD

While this volume is an independent work it may be said to be a continuation of the writer's book on *American Colonial Architecture*. As the title explains, it deals with that period of development experienced by architecture in the United States, broadly comprised between the end of the Colonial era and the year 1830.

This period of our native architecture, as a whole, it is believed has never before been treated in this manner. As in the earlier volume an attempt has been made to account for the change in native taste in building by reciting the improvement which occurred in the people themselves. The close connection that existed between the advent of civilizing domestic conveniences, and the improvement of national taste has been emphasized, as has also the inspiration which our architecture received from the growth of education and wealth in a land that only lately had been a group of hampered Colonies.

It is hoped that the few notices given of neglected or unknown architects will cause a deeper study of their careers, and that the credit due them will be bestowed.

Written for magazines edited by the writer, a popular colloquial style was adopted rather than the more inflexible technical manner usually followed in similar works, as being more likely to meet the tastes of their readers. Eight of the chapters appeared in *Building,* and the later ones in *Building Arts,* which latter publication is at present edited by the author.

JOSEPH JACKSON

Philadelphia

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Development of American Architecture

CHAPTER I

POST REVOLUTIONARY BEGINNINGS

THE Revolutionary War left the Colonies in very much the same condition that part of Europe found itself after the World War. There was a difference, however, because the American conflict had unified the Colonies until they had become a country, a nation, yet the first five years after the Revolution the form of government was such that one could find little unity of purpose, and certainly less unity in the matter of currency. There were thirteen independent States, and a central Government that had no power. It had no revenue, and no money. The separate States were making money very much like we have seen the countries in Europe make it after the World War. They were so energetic in this field that the money they made became useless. The country was on the verge of bankruptcy.

During this period of aftermath, as may be supposed, there was little advancement in archi-

tecture in the United States. Indeed, to suggest that there was even a little advancement is the highest form of flattery. There was none, because there was no incentive; and could be none in a situation such as this was.

As there was a great deal of uncertainty naturally there was a great deal of unemployment. and this in a country where the population was small. Indeed, the entire population of the thirteen States which made up the Confederacy, was only about three millions, and most of it was rural. The currency issued by the Continental Congress was changed into certificates of debt, but there were bushels of paper money that had absolutely nothing back of them. Even the certificates were not exchanged at face value of the original notes, but were a compromise with honesty. Some money issued by States was more valuable in exchange than that issued by other States, and neither was valuable when one wanted to import goods from a foreign country, in which transaction hard money or its equivalent had to be given.

It was a period of hardship and reconstruction, although, as will be shown, reconstruction was slow in making its appearance. In 1788 a Philadelphia merchant, William Moore, who had been Vice-president of the Supreme Executive Council of that State during a part of the Revolution, petitioned the Legislature of Pennsylvania for relief. He stated in his petition that Continental money was paid him when much depreciated for goods imported before the War, that he offered

in payment certificates in which he had invested the Continental money received for the goods, but the British agents had refused to take them.

In commenting upon this incident, Charles Biddle, of Philadelphia in his Autobiography, gives a little illumination on the state of the financial condition of the country at that time. Asserting that the British agents had acted properly in their refusal of the depreciated money, he wrote:

"It certainly was a great hardship on Mr. Moore and others in similar situations," observed Biddle, "but it would have been very unjust to oblige British merchants to take less than was actually due them. In cases of this kind, the Government should have made up any loss the merchant sustained. Many persons took advantage of the Tender Acts, as they were called, by paying off their bonds and mortgages when the money was good for little or nothing. There were, however, a great many who did not do this, but paid their debts honestly in specie.

"In Virginia, I have been informed, the Tender Act was much worse than in any other State, for there, it was said, owing to the great quantity of State money they made, it was much worse than the Continental money; so much so, that with a Continental dollar you could purchase forty State dollars, and thus with one Continental dollar pay a specie debt of forty dollars, and as sixty Continental dollars could be had for a silver dollar, you could pay a debt of two thousand, four hundred dollars with one Spanish dollar. What a temptation for a thief."

In a situation such as this was at the close of the Colonial period it is not remarkable that there was little incentive for architectural perfection, and comparatively little building of any character being done. The country was too poor.

It is well to take a glance at the architectural character of the public buildings then in the new United States. If they alone gave character to the epoch, it would be a very poor one, indeed. Outside of several churches of some importance architecturally there really were only two public buildings in the United States that had any pretensions to architectural charm. These were the State House in Philadelphia and the State House in Boston. While we admire both of these buildings at present, critically speaking they were not calculated to cause any world-wide reputation because of their architectural styles. It is true that there were many attractive private mansions in various parts of the country, but even these could not be compared with the fine estates to be found in Europe any more than the city buildings both public and for commerce could not be compared with those found in European cities at the same time.

The United States had, however, emerged from its swaddling clothes of its Colonial situation with a good basis for future architectural growth. Here the builders had shown appreciation for the classical, and that was a step in the right direction. It gave evidence of an inherent taste and a feeling for better things, and with these, despite

DESIGN OF THE CHESTNUT STREET THEATRE, PHILADELPHIA
This was the finest playhouse in America in 1800

the poor condition in which the country found itself after its long struggle for independence, there was every reason to expect an improvement in building design as in many other things.

The American Revolution attracted the attention of the serious minded men in Europe. Soon after that conflict, or, what we may allude to as soon, considering the difficulty of travel in the eighteenth century, learned travellers came over, and almost all of them evidently did so that they might write a book about us.

One of the vanguard of the long list of Europeans who have described us in their volumes, was J. P. Brissot de Warville, a Frenchman, a liberal in his views at a time when the monarchy was not yet finished in France. I believe M. Brissot afterwards was a victim of the French Revolutionists, notwithstanding his liberal opinions. He came over and spent about a year travelling through the eastern part of the country. Unfortunately he did not give much attention to the architecture he found here. Probably for the very good reason that he found nothing worth while to one accustomed to the fine structures of the Old World. He found Boston a pleasant town, but found the arts there in a rather primitive state.

"You may judge from these details," he observed, after describing the condition of society there as he found it, "that the arts, except those that respect navigation, do not receive much encouragement here.

"Let us not blame the Bostonians; they think of

STATE HOUSE, BOSTON
The finest building in New England in 1790

the useful, before procuring to themselves the agreeable. They have no brilliant monuments; but they have neat and commodious churches, but they have good houses; but they have superb bridges, and excellent ships. Their streets are well illuminated at night; while the ancient cities of Europe, containing proud monuments of art, have never yet thought of preventing the fatal effects of nocturnal darkness."

Of Philadelphia, which he visited later, Brissot observed that it "may be considered as the metropolis of the United States. It is the finest town and the best built; it is the most wealthy, though not the most luxurious. You find here more men of information, more political and literary knowledge, and more learned societies. Many towns in America are more ancient; but Philadelphia has surpassed her elders."

But he could find only a single building that he thought worthy of mention. This was the State House. He referred to it in these words, which are few enough: "The State House, where the Legislature assembles, is a handsome building; by its side they are building a magnificent house of justice." This latter was the District Court House, subsequently known as Congress Hall, from the fact that Congress first occupied it after it was finished.

M. Brissot found New York a city where they displayed the luxury of what he called the English follies, meaning the fashions, and customs. He refers to the fact that a good part of the city was destroyed by a fire during the Revolution.

"The vestiges of this terrible conflagration," he remarks, "disappear; the activity which reigns everywhere announces a rising posterity; they enlarge in every quarter and extend their streets. Elegant buildings in the English style take the place of those sharp-roofed sloping houses of the Dutch. You find some still standing in the Dutch style; they afford some pleasure to the European observer; they trace to him the origin of this Colony and the manners of those who inhabit it, whilst they call to mind the Belgic State."

The same observer remarked that "At the same time they are erecting a building for Congress. They are likewise repairing a hospital."

Thus it seems that a sympathetic foreign observer could find little in the public buildings of the new country to incite his delight, and what few he did mention were in Philadelphia. In truth none of the public buildings Brissot saw was of any importance architecturally, because he had arrived at the close of an epoch, and the new order had not yet fairly established itself.

Isaac Weld, Jr., who made us a visit during the years 1795, 1796 and 1797, arrived at a more propitious time than Brissot. The whole country had changed in the meantime. As was natural with a young man, he was more interested in the natural wonders of the country through which he passed than he was with social conditions, although he did not fail to make some notes of these as he found them.

A great deal of the first volume of his "Travels," which were published in two volumes in 1798, are

concerned with Philadelphia; the new Federal city, Washington, then being laid out; Baltimore, and Mount Vernon. He, of course did get to New York, went up the Hudson river, into Canada, and gave some interesting details of Montreal and Quebec.

Weld landed in the United States in Philadelphia in the fall of the year 1795. He was not impressed with the appearance the city presented as he came up the Delaware river, but having landed and looked about him his views were more favorable.

"The houses within the limits of the city," he wrote home in his first letter, "are for the most part built of brick; a few, and a few only, are of wood.

"In the old parts of the town they are in general small, heavy, and inconvenient; but amongst those which have lately been erected, many are to be found that are light, airy and commodious. In the whole city, however, there are only two or three houses that particularly attract the attention on account of their size and architecture, and but little beauty is observable in the designs of any of these. The most spacious and the most remarkable one amongst them stands in Chestnut street, but is not yet quite finished. At present it appears a huge mass of red brick and pale blue marble, which bids defiance to simplicity and elegance. This superb mansion, according to report has already cost upwards of fifty thousand guineas and stands as a monument of increasing luxury of the city of

FIRST PRESBYTERIAN CHURCH, PHILADELPHIA

Designed by an amateur, it was the first classic structure in Pennsylvania

Philadelphia.

"As for the public buildings they are all heavy, tasteless piles of red brick, ornamented with the same style of blue marble as that already mentioned, and which but ill accord together, unless indeed, we except the new Bank of the United States and the Presbyterian Church on High Street. The latter building is ornamented with a handsome portico in front, supported by six pillars in the Corinthian Order; but is seen to great disadvantage on account of the market house, which occupies the center of the street before it. The buildings next to these, that are most deserving of note, are the State House, the President's House, the Hospital, the Bettering House, and the Jail."

The President's House, so-called, although no President ever dwelt in it, was alluded to by Weld rather critically. "The original plan of this building," he wrote, "was drawn by a private gentleman, resident in the neighborhood of Philadelphia, and was possessed, it is said, of no small share of merit; but the committee of citizens that was appointed to take the plan into consideration and to direct the building, reversed the positions of the upper and lower stories, placing the latter on top so that the pilasters, with which it is ornamented appear suspended in the air."

At the time Weld was in Philadelphia the theatre at Sixth and Chestnut streets was not completed, although it was occupied for theatrical performances. For that reason, probably he

FIRST CIVIC GROUP IN AMERICA

The view shows the Philadelphia State House and other structures in 1790

failed to note it among the reputable buildings in Philadelphia at the time. As a matter of fact the building was complete excepting for the porch which was designed for the entrance. Later this was completed but not according to the original design. The design is reproduced here for the reason that it appears to have been overlooked heretofore by all who have written about the subject.

Unfortunately the source of the plate cannot now be stated because the copy is made from a photograph of the design that was picked up in a print store some years ago. The plate appears to have been originally used in a contemporary magazine, probably in an English publication of the time.

The theatre was intended to be the finest playhouse in America, and at the time it was finished that ambition was realized, because it was beyond comparison with any other theatre then to be found in the United States. It was one of the first instances of the architectural awakening of the new nation, and for years, or until it was destroyed by fire a quarter of a century later, it was known the length and breadth of the country as the leading theatrical establishment.

John Inigo Richards, the artist who designed the playhouse, not only was not an American, but he never came to this country. It also might be noted that neither was he an architect, professionally, but a landscape painter whose chief work was painting scenery for Covent Garden Theatre, London, where he was for many years the

chief scene painter.

Richards appears to have been introduced to America through the offices of Thomas Wignall, a fine actor and manager of the new theatre.The artist is said to have been brother-in-law to the actor, who while in England recruiting the first company for the new theatre engaged Richards to design him a playhouse. Richards was familiar with the playhouses in Great Britain and Scotland, and is said to have merely copied the interior arrangements of the new house from those of the existing Theatre Royal at Bath, England.

Very little is known of Richards, although he is one of the original members of the Royal Academy, and for the greater part of his life Secretary of that institution, in which he had his home, dying there in December, 1810. The very year of his birth is unknown, but when it is considered that he first exhibited his paintings as a landscape painter in 1763, it may be believed that at the time of his death he must have been a man past seventy years of age.

There does not appear to be any record of the designer of the First Presbyterian Church, noted by Weld. This is more the pity because it was one of the first instances in this country where the classic temples of antiquity were drawn upon to furnish designs for Christian temples in this part of the world.

It has been suggested that Dr. William Thornton, the architect of the Library of Philadelphia, was the author of the design. The only argument, and it was not a strong one, that might be

urged against this suggestion is the fact that Doctor Thornton was a Quaker. The Doctor is also thought to have designed the President's House which is mentioned by Weld.

If Doctor Thornton was not the designer of the church edifice then the next most probable designer would have been Samuel Blodgett, who suggested the design of the first Bank of the United States, which building was started about the same time. There are similarities of design in both the facades, but the bank building was the better example of the Corinthian porch front. Also its columns were of marble, and fluted, while the others were of wood and plain.

By the time these structures were begun the United States found itself, by reason of the adoption and ratification of the Constitution, which for the first time gave a stable form to the national government well on the road to permanency. The counter revolution which had been started by the people who found themselves in a pitiful condition by reason of the uncertainties of the currency and the impotence of the national Congress, had given way to a feeling of optimism and new birth.

The capital city for the next ten years was to be Philadelphia, and naturally most of the activity in building and in other fields for that period was to be found in that city. However, before the national government actually went to Philadelphia from New York where it had first started, the former city showed signs of great progress, probably more than was visible in any

other city in the country.

While its architectural monuments were rather feeble efforts in newly acquired art, in 1790 they appear to have been regarded as considerable. In the Columbian Magazine for January, 1790, there was published a plate, now seldom seen on account of its rarity, which gave a view of the public buildings in Philadelphia. This plate has been reproduced here for its informative effect, and it will be seen, that at that time no other city in the United States could boast of such a group of structures. Here is shown the Episcopal Academy, the District Court House, later, after having about thirty feet added to it, used for ten years by the national Congress, the Pennsylvania State House now Independence Hall, the City Hall, the hall of the American Philosophical Society, the Library of Philadelphia, and in the sky line might be discerned the steeple of Christ Church, and the cupola of Carpenter's Hall.

There is nothing magnificent about any of the structures, but some of them displayed attention to architectural design that was above the ordinary in this country at the time. It will be noted that the steeple of the State House was a much inferior piece of design than that of Strickland, which followed it in 1828. The facade of the Library was acknowledged to be one of the best pieces of architectural work then to be found in the United States. Doctor Thornton, who designed it, was an amateur, but later designed part of the National Capitol, and spent the last

years of his life as the first Commissioner of Patents.

CHAPTER II
SOME EARLY NEW ENGLAND ARCHITECTS

WHILE New England has been proud of any of her sons or daughters who strove, however slightly, to write literature, and has paid them all honors—even the almanac makers of New England have their names preserved with pride—for some unknown reason it is very difficult to find them so much concerned about their architects of a by-gone age. Even their names, save for a very few instances, are unknown, and neither guide book nor history ever gives them a thought.

It will be recalled that even Bulfinch had to go to Washington to work on the Capitol before he was given a high reputation in his native Boston, and the names of present day New England architects are better known than those of the pioneers. This is not true of other parts of the country to the same extent, and, in justice to New England, it must be said that during the last decade or so, there has been an attempt to

discover and to do tardy honor to the men who built in that part of the country.

Excepting for a very few names, none of these architects who were the first builders in and around Massachusetts Bay, figure in any of the comprehensive biographical dictionaries. It is true that one may find a brief sketch of Charles Bulfinch, of Boston, of whom that city is justly proud, and even a small sketch is tucked away in another article, on Solomon Willard, who is said to have introduced granite as a building material in this country, and who, apart from that fact was a practical carver of some note. After one has catalogued these and the name of Peter Harrison he finds that the remaining architects are little more than names in any work concerning New England buildings.

Some very good articles, intended to fill this void have appeared in the publications of the Society for the Preservation of New England Antiquities, which was formed in 1910, and it is astonishing the large amount of really interesting material that has been gathered in this way.

One of the earliest architects of importance to arrive in New England, was Peter Harrison, who came from England about 1725. It is doubtful if Harrison was an architect within the modern meaning of the term. It is said that he was engaged upon Blenheim Palace, which Sir John Vanbrugh designed. This palace was begun in 1706 and the work continued for many years. No history of the palace mentions Harrison's name,

MARKET, HALL AND THEATRE, NEWPORT IN 1831
Building designed by Peter Harrison in 1760

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so it may be assumed that he was probably a skilled carpenter or mason. Most likely a master in his craft; and masters in the building trades in those times were expected to have all the artistic as well as the mechanical knowledge relating to building. In the modern sense we should refer to Harrison as a builder, rather than as architect, although he was, on account of his designs, and knowledge of construction methods, entitled to be reckoned among the latter.

Harrison seems to have arrived at a favorable time for his work. In New England the original primitive type of meeting house was beginning to give way to something more ornamental; in other words, New England was beginning to erect churches. At the time he must have been a very young man, for as late as 1775 he erected a Jewish Synagogue at Newport, or fifty years after coming to the Colonies. He evidently came here with a mind full of the feeling for better architecture which Wren had given England, and having been at work on such a magnificent pile as Blenheim, he had seen something of grandeur in architecture. In other words, he was prepared to give this country something it had not had in architecture, and may be said to have been an influence for much of the better design that followed in New England.

But even he found that the Colonies were still poor, and consequently there was a limitation to the style of architecture. There could be no Blenheims here, neither was there room for a St. Paul's Cathedral, but he saw that there still

was opportunity for something striking in the matter of steeples and cupolas, and he also gave one of the earliest touches of the classic in the style of his porticos.

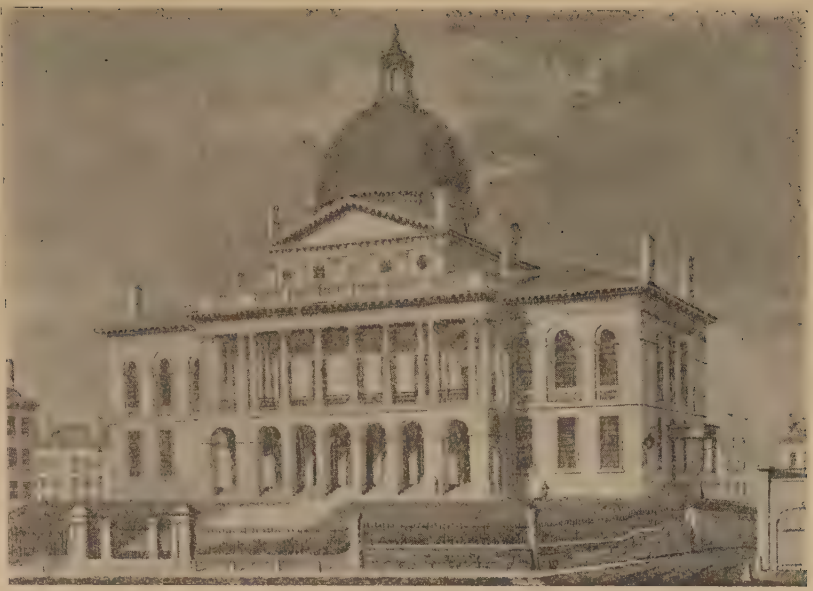
Not a great deal about him is now obtainable in any of the countless printed works on the history of New England; however, here and there is a reference to him or to one of his buildings, and with these we must be content. Harrison was not a great architect, but he was a pioneer, and a good one, considering the time he worked, and the materials and money that he could command for his undertakings.

While the majority of the buildings attributed to Harrison are in Newport, there are also several in Boston. A complete list of his work never seems to have been collected, and in this absence it may be mentioned that he was architect, and probably builder of the Redwood Library in Newport, which was erected about 1747; the Market and Town Hall, in the same city, long used also as the Theatre, which was erected in 1760; the Jewish Synagogue, erected in Newport in 1775, as already mentioned; and he also is regarded as the architect of Trinity Church, Newport, which was erected about the middle of the eighteenth century. In Boston his greatest work is King's Chapel, which was built in 1753 and is of stone construction, save for the porch which is of wood. The steeple designed for this edifice never was erected, and even the portico was added at the close of the eighteenth century, although it is believed to have been a feature of Harrison's

original plan. The stone building for Christ Church, Cambridge, which was built in 1761, is also one of Harrison's works. Altogether he was an industrious architect and builder, and his work is worthy of study now as an example of the state of architecture in New England in the Eighteenth century. The old State House in Newport may be the work of Harrison, but at present there does not appear to be any evidence of this, beyond a mere suggestion.

John Smybert, who is best known in this country as a portrait painter, also is believed to have designed at least one structure in New England, and it appears that he came to Rhode Island about the same time that Harrison came here, or in 1728. Smybert was a native of Edinburgh, where he was born in 1684. Originally a house painter, he showed great artistic talents and began to paint portraits, among them a group of Bishop Berkeley's family. Berkeley, afterwards an Irish Bishop, it will be recalled, spent about two years in Rhode Island in the early part of the eighteenth century. Dunlap surmises that he came here largely at the suggestion of Smybert, but it is said that Berkeley engaged the painter as professor of arts for a collegt he intended to establish in Bermuda, and came to this country to gather funds for the enterprise.

Smybert, of course, was not an architect either by profession or by training, but he was an artist, and at the time he came to America he probably was the only painter of any pretensions



STATE HOUSE, BOSTON, IN 1831
Here we have the "Bulfinch Front"

in the Colonies. He was the master of Copley in the sense that his paintings influenced that distinguished painter. Smybert stayed about two years in Newport and then accompanied Berkeley to Boston, where the painter settled in 1730. He married a wealthy woman of Boston, Mary Williams, and the property he acquired with his marriage in addition to what he purchased permitted him to become one of the prominent land owners in that city.

When Peter Faneuil offered to give Boston a hall and market, he selected Smybert to design the building; part of the walls of which are said to still stand in the enlarged structure which modern Bostonians look upon today. This building dates from 1742. The design in itself is not particularly artistic, being merely that of a two and a half story structure surmounted with a cupola, and it is doubtful if the builder, Samuel Ruggles, did not have something to do with the completed design. Smybert died in 1751.

The Old South Church, Boston, which is built of brick, and dates from 1730, is said to have been erected by Robert Twelves, who also was the architect. It does not exhibit a great deal of architectural brilliancy, but it is a good example of the style of New England Meeting House a century after the founding of Massachusetts Bay. Joseph Brown is another New England architect and builder whose name has been preserved, largely through the existence of the wooden church, of the First Baptist Congregation in Providence. This building dates from 1775. In Farmington, Con-

necticut, the wooden meeting house keeps alive the memory of Judah Woodruff as the architect who designed it in 1771.

The connecting link between these men and the generation which began operations at the opening of the last century is Charles Bulfinch, probably the best architect produced by New England in the period before 1830. Bulfinch was a son of Dr. Thomas Bulfinch, a noted Boston physician, who lived in Bowdoin Square. He was born in 1763 and after graduating at Harvard took up the study of art.

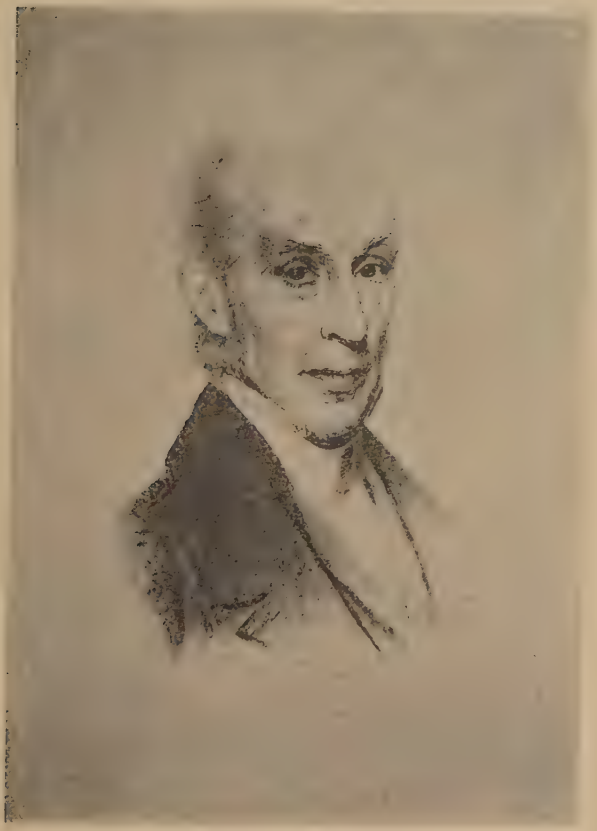
"The impress of Bulfinch's genius," observes Drake in his "Landmarks of Boston," "is seen not only in his native city, but in the Capitol of the nation, which was planned by him after the destruction of the original by the British General Ross. Mr. Bulfinch's early taste for this branch of art was cultivated by travel in the Old World amid the works of Inigo Jones, Sir Christopher Wren and the old masters of the Continent. Returning, he at once applied himself to the beautifying of his birthplace. Before his day there were but few public buildings that would attract the attention of a stranger. Architectural beauty was but little considered, mere adaptation to the purposes of the structure being all that the builder attempted. The Beacon Hill Monument, the Fanklin Street Crescent, the new State House, introduced a new era, which Rogers and Willard, Bryant and Billings have perpetuated.

"Of Mr. Bulfinch's public works the State House

indeed was considered somewhat faulty in its proportion of length to height; but it is stated that the original plan contemplated greater length to the wings—departed from on economic grounds. Mr. Bulfinch was a Harvard man, graduating in the same class with Samuel Dexter and Judge John Davis. He was closely identified with the interests of the town, serving on the Board of Selectmen a period of twenty-two years, during nineteen of which he was Chairman of the Board.

"Besides other works of which mention has been made, Mr. Bulfinch was architect of the State Prison, the Old City Hall, the Cathedral in Franklin Street, Federal Street Church and Theatre, the New South Church in Summer street, the Massachusetts General Hospital, Haymarket Theatre and of the enlargement of Faneuil Hall. University Hall, at Cambridge, and numerous private residences, attest his industry and the general estimation in which his services were held."

Dr. Bulfinch, the father of the architect, like his son, was a pioneer in his profession, as may be imagined from the fact that the year his famous son was born, in 1763, he made the first attempt in Boston to establish a small-pox hospital. Charles was graduated from Harvard in 1781, and soon after made his tour of Europe, staying abroad for about three years. These were profitable both for him and to his native Boston, for it resulted in each having a broader vision on things architectural. In 1786 Bulfinch returned



CHARLES BULFINCH

from abroad, and began the practice of his profession, in which he seems to have made rapid headway, especially when it is considered that he had to content with a very conservative element. snch as the New Englanders then were. However, he was in favor of improvement, and found sympathetic listeners.

That he stood high in the estimation of his townsfolk is proved by the fact that when, in October, 1789, Washington, as President of the United States, paid a ceremonial visit to the City of Boston, Bulfinch was selected to design the Triumphal Arch which was erected in front of the old State House. *The Massachusetts Magazine* of the time described this edifice, which it pictured, as follows: "The Triumphal Arch (designed by Mr. C. Bulfinch) was 18 feet high, composed of centre arch 14 feet wide and one on each side 7 feet, with an Ionic pilaster and proper imposts between them. The frieze exhibited 13 stars on a blue ground, and a handsome white, defitulo cornice was carried to a height of the platform; above was a painted balustrade of interlaced work, in the center of which was an oval tablet with the following inscriptions: on one side, 'To the Man who unites all Hearts,' and on the other, 'To Columbia's favourite Son.' At the end adjoining the State House was a panel decorated with a Trophy, composed of the arms of the United States, of the Commonwealth of Massachusetts, and of our French Allies, crowned with a laurel wreath; over these an inscription, 'Boston relieved, March 17, 1776,' as a proof of

a grateful remembrance of the service rendered the town by the illustrious President in his military character. Over the center arch a rich canopy, of 20 feet in height was erected, with the American Eagle perched above."

There is a strong suspicion that the architect himself described his work for the magazine, and certainly the arch resulted in Bulfinch being better known in his native city.

Not long afterward, Bulfinch was engaged in his first great work of improvement for Boston. This was an enterprise which had for its object the reclamation of a poor piece of ground into a modern thoroughfare lined with attractive buildings. It is claimed that this improvement changed Boston from a provincial town to a metropolis, and yet all it really amounted to was the erection of a block of sixteen dwellings. However, this was the first block built in Boston, and therefore was a landmark in the progress of the city. These dwellings were erected in 1793, and bore the English appellation of "Crescent." The improvement was carried out on the Tontine plan, or an association for building purposes on the annuity plan, an idea borrowed from Europe.

About this time Bulfinch completed the Federal Street Theatre, the first regular playhouse to be built in Boston. Such pictures of the house as we have shows the design to have been little more than an adaptation of the usual style of New England meeting house, excepting for the entrance, which resembled a *porte cochere.* It is all the more singular that Bulfinch, who had had

the opportunity of seeing the theatres in Europe, should have been content with a design of such meagre artistic claim. Probably this was done on the score of economy which has been the cause of spoiling more buildings in the world than any other circumstance.

Bulfinch's reputation grew rapidly, and with each new building he erected he became more famous with his fellow townsmen. It is probably from the fact that they felt they had a man capable of designing a worthy structure that the Massachusetts legislature to decide to erect a new State House, as the ancient building was becoming antiquated. Therefore, in 1795, the town made over certain lands on Beacon Hill to the Commonwealth and by the year 1798, the new Capitol designed by Bulfinch was completed. Boston always has been charmed with the structure and its front has passed into a common phrase. as the Bulfinch Front. It will be recalled that Dr. Holmes in his "Autocrat at the Breakfast Table" referred to it as the hub of the Solar system, and this phrase has since been remodeled into the familiar "Hub of the Universe."

In 1806 when it became necessary to enlarge Faneuil Hall, Bulfinch, who was one of the Selectmen of Boston, was selected chairman of the committee, and from his designs, a Faneuil Hall, four times as large as the original was erected, but, owing to the historic character of the original building, the architect was careful to merely add to the structure while making the completed building a harmonious whole, and carrying the

CAPITOL OF NORTH CAROLINA IN 1831
Building designed by Ithiel Town

original architecture out to the additions. This work has been so well done that one must carefully seek the division of old and new. The structure as at present viewed has undergone another reconstruction, but this has been mainly structural and for fireproofing, and the changes which were made in 1898, did not involve any mutilation of the exterior architecture.

When Latrobe resigned as architect of the National Capitol, at Washington, Bulfinch was selected as his successor, and he remained in Washington until the work of reconstructing that building was completed, in 1830. Returning to Boston, Bulfinch continued his profession, and died in 1844.

Solomon Willard, who might be called the contemporary of Bulfinch, although he was twenty years his junior, was becoming a factor in Boston about the time the latter was going to Washington. He was not an architect in the professional sense, being more of a carver than an architect. He was born in Peterham, Mass., 1783, and after serving his time in his father's carpenter shop, went to Boston in 1804.

An expert wood carver, he did not want for work, and excepting Samuel McIntire, of Salem, he became the most noted decorative carver in New England. It will be admitted that his work is not so good as that of the wood carver of Salem, but it is good, and displays niceties of line that are worthy of the fame he has achieved. It is generally believed that the admired spire of the

Park Street Church, Boston, which is said to have been designed by Peter Banner, an English architect, is really the work of Willard.

Willard began to carve stone in 1815, and is credited with introducing granite in building construction in Boston. He was one of the founders of the Mechanics' Institute, Boston, and was the architect of the United States Branch Bank, in that city, and architect and superintendent of Bunker Hill Monument, although Mills had made a design for the monument, Willard was well versed on the subject of architecture and gave lessons in that study as well as taught drawing. He died in 1862.

Ithiel Town, was another early New England architect, but his fame was not confined to work within his native heath. Town was born in Thompson, Connecticut, in 1784, and therefor a year younger than Willard. After studying his profession in Connecticut, he went to New York City and opened an office there in 1829.

He made his reputation on his State Capitol in New Haven, and the city hall in Hartford, and after removing to New York, he was in demand in various parts of the country. He designed the State Capitol for Indiana, and the State Capitol for North Carolina. Much of his work was done in the South as well as New York City. He was recognized as a capable engineer, also, and designed several important bridges, among them one across the James River, near Richmond, Virginia. Centre Church, New Haven, Conn., which is of brick and was erected in 1817,

was designed by Town.

Dunlap says that Town was associated in New York with A. J. Davis, and remarks his library of architectural works "is truly magnificent, and unrivalled by anything of the kind in America, perhaps no private library in Europe is its equal."

The firm of Town and Davis designed many important structures in New York City, among them the old Astor House, Merchants Exchange, Clinton Hall, and many fine residences. Town died in 1844. He was one of the founders of the National Academy of Design in New York City.

CHAPTER III
ARCHITECTURE BECOMES RECOGNIZED

NO SOONER had a realization that the United States had become a nation dawned upon the people than in every direction there was evident fluttering of the wings of progress, and, as the progress of a people is mainly indicated by its architecture, either domestic or public, it was only following the precedent set by ages of development to find the character of the buildings in the new country improving both in style, embellishment and in size.

In this, as in other matters, the United States made haste slowly. There was no organized movement for betterment, excepting in the circle of Government, where organization already had been shown by the adoption of a Constitution, and of a permanent system of Government. However, these things could scarcely be other than inspirations for a general improvement which was generally felt.

The first sign of improvement was made in New York City, where the new Government was to make its home until it could decide upon a final location. There was no building suited for the assemblage of the two Houses of Congress, and the time between the adoption of the Constitution and the actual time of setting its machinery in motion was too short to think of building, so the new body had to take the best thing that was offered, and that was the City Hall, in New York City.

As this structure is believed to have been built in the year 1700, it will be admitted that it could not have been altogether suited for the use to which it was to be put. Congress, or the City of New York recognized this fact and Major L'Enfant, French engineer, who had served through part of the Revolution in the capacity of military engineer, was commissioned to make changes in the building.

At this time, 1789, part of the structure was used as a prison, and from early times the front of the building extended over the sidewalk, but pedestrians were accommodated by an arcade, which bore the second story above the footway. In the front, over the main entrance was a porch, colonnaded, and surmounted by a pediment, which probably dates from this time, but the main alterations made by L'Enfant were in the interior arrangements.

Such alterations as were made were completed by the time Congress began its sessions there. From the porch, or second story balcony, thou-

JAMES HOBAN'S DESIGN FOR WHITE HOUSE, 1792
From the collection of Glen Brown, Architect

sands heard Washington make his first inaugural address.

New York, for some reason, was not regarded as a suitable place for Congress to make its home, and the movement for a more central location terminated by a sort of compromise. Philadelphia desired its city to become the Capital of the country, and this was opposed by forces that finally gave way to compromise, by which it was agreed that Philadelphia should be the nation's Capital for ten years, beginning in 1790, and that a Federal City, later named Washington, should be laid out in a Federal district in territory granted for the purpose by the States of Maryland and Virginia.

A decided step in the way of organization was made by this decision. It also gave an impetus to the country's architecture, because Philadelphia needed improvement, and an entirely new city was to be laid out and built in the Federal district, now known as the District of Columbia.

But where were the architects for these projects? America up to that time had produced very few men who might be properly so called. However, we had a great deal of amateur talent, and one of the most expert of these amateurs was none other than Thomas Jefferson, whose home at Monticello, Virginia, is proof of his accomplishments in this line.

As has been shown, New England was awakening to the fact that it was an architectural blank, and in Philadelphia and New York similar

thoughts evidently were entertained. One of the earliest acts of the Congress after it had settled in Philadelphia was to pass the national bank act, by which was created the Bank of the United States, with branches in other large cities.

Excepting only the State House, Philadelphia at that time did not have a building with any claim to architectural beauty, if one excepts certain small houses used by wealthy persons as dwellings. Nothing of an architectural character had even been published in this country up to that time, so far as the writer has been able to learn. A bank for the nation should have some architectural beauty, to give it a proper dignity, and consequently the statement is made that the design for the First Bank of the United States was submitted by Samuel Blodget, Jr., a wealthy son of New England, who was residing in Philadelphia at the time. While it is said that the design was a copy of that of the Dublin Exchange, early pictures of that building do not in the least resemble the facade of the First Bank of the United States, which was finished in 1797. This building has been for almost a century used by the Girard Bank, now the Girard National Bank. It is curious enough to be noted here that, despite the fact that the structure is of marble, the sculptured pediment, representing the American eagle, which was cut by Rush, the Philadelphia carver, is of wood, and has to date weathered more than a century and a quarter of changes of temperature, and the snows and rains and ice, and still is in good condition.

Before this bank building was erected, and even before the new Government had gone to Philadelphia from New York, the Library Company of Philadelphia erected an imposing building in that city, the product of another amateur architect, Dr. William Thornton, at that time, 1790, residing in Philadelphia. Thornton was only an amateur artist in the sense that he did not follow art as a profession, and the term used in his connection must not be regarded as indicating that he merely was talented. He was an accomplished miniaturist, and if no other evidences of his skill were left than the portraits of himself and his wife, they would be sufficient to ensure his position in art.

He was a gifted and clever man, but where he failed in architecture was in his few practical qualifications. He was not an engineer, for instance, and he was not a practiced builder. He really was an artist, with a sense of the beautiful and the fit, and his judgment along these lines was always sane.

Although Thornton was an artist, and all of his architectural work is pleasing and evidenced a desire for good taste, he was not so influential in the general improvement of architecture as was a Massachusetts carpenter, who seems to have been the author of one of the first books of value on the subject of architecture and building to be published in the United States. If his "Town and Country Builders' Assistant," which he published in Greenfield, Mass., in 1797, was not the first book of its kind to be issued in this country, cer-

SEDGLEY, PHILADELPHIA
In this Latrobe introduced the Goth ic style in the United States

tain it is that to no other may be traced the influence which is marked in New England architecture of a century ago. Not only in New England, but further South, there are today evidences that the builders of dwellings and of churches were not ignorant of Asher Benjamin's books—for he published many on the subject.

In 1917 an attempt was made to ressurect this work of Benjamin in a quarto volume which was edited by Aymar Embury II. Mr. Embury reprinted some of the plates from five of Benjamin's publications, but Benjamin was the author of more. There were editions of the Town and Country Builders' Assistant published in Worcester, Mass., in 1798, and in Greenfield again in 1800; The Country Builders' Assistant was published in Greenfield in 1805; The American Builders' Companion, in Boston, in 1806; The Rudiments of Architecture, Boston, 1814; The Practical House Carpenter, Boston, 1832; Practice of Architecture, Boston, 1833; The Builders' Guide, Boston, 1838, and 1843.

In the American Builders' Companion, Benjamin had for co-author Daniel Raynerd, described on the title page as Architect and Stucco Worker, while on the same page Benjamin sets himself down as Architect and Carpenter.

These works contain the most valuable collection of designs that were available to the average house carpenter of the period, and there is reason to believe that the works were well received, otherwise they never would have lasted through two or more editions. Nearly every work is an inde-

pendent one, so far as the plates are concerned. It was said of Benjamin by the Rev. Charles A. Place, who has contributed several valuable historical articles on New England architecture to the magazine, "Old Time New England," that "There is little evidence that Benjamin was a designer. The bulk of his books are made up of 'Orders' and their 'Workings,' most of the few designs being copies from other sources."

This probably is a mistaken view to take of Benjamin's work, for while he admits, so far as the Orders are concerned, that he has merely compiled from others, there is much in his books that must have been original with him. Certainly, some of his observations would lead one to that opinion.

A more just view of this architect is taken by George Clarence Gardner, in his paper on New England Architecture, which is printed in one of the volumes on "The Georgian Period." This writer observes, by way of concession, it must be admitted, "As nearly all of the existing 'Colonial' work later than 1793 probably owes what it has of artisticment either to this eminently practical volume (the Town and Country Builders' Assistant), or to the author—who was a carpenter—it deserves more than passing mention."

While these writers seem to give grudgingly to Benjamin, by their very attitude they admit his great influence, and this was not confined to New England, but even in New York City and in Philadelphia there are evidences of his designs. Many churches in New England indicate that their designs owe more than a hint either to Benjamin

or to his books.

It is unfortunate that more is not known about this remarkable man. It is known that he was living in 1839, for in that year he submitted a design for a new City Hall for Boston, and the last edition of his Builder's Guide appeared in 1843, but was only a reprint of the edition of 1838. He seems to have been a native of Greenfield, where he is supposed to have learned the trade of carpenter. Later he was in Worcester, and finally settled in Boston.

In his preface to the Practice of Architecture he states, "The time has been, within my own recollection, when New England did not contain a single professed architect. The first individual who laid claim to that character was Charles Bulfinch, Esq., of this city; to whose classic taste we are indebted for many fine buildings. The construction of the Franklin Street houses, of which that gentleman was the architect, gave the first impulse to good taste; and Architecture in this part of the country has advanced with an accelerated progress ever since. But though Architecture has certainly improved and rapidly, too, within late years, a large proportion of the vast number of buildings which meet the eye, of all classes and sizes, and constructed for all purposes, are totally destitute of architectural taste."

James Hoban, a native of Dublin, Ireland, who came to South Carolina just after the close of the Revolution, might be said to have been the first European architect to arrive on these shores, only his status as an architect is not so clearly defined

PHILADELPHIA BANK, 1809
Robert Mills in this applied the Gothic to a business building

to make that statement excepting with reservations.

Not a great deal of information concerning this artist is available, and his early history is more or less lost. He is thought to have been born in 1762, and it is known that he studied art sufficiently to become medalist of the Dublin Society of Arts for his art studies in 1781. Not long afterwards he left for the United States and made his home in Charleston, South Carolina, where he worked at his profession, which probably included actual building work, until he went to Washington to superintend the erection of the Executive Mansion, which he designed, having received the award for his design in a competition. He was Surveyor of Public Buildings in Washington during the period 1797-1803.

Hoban's style of architecture, as may be seen from the design of the White House, was essentially European, and particularly British in influence. His was a new note here, but it cannot be said to have had any influence on the American styles that can be traced. Hoban was the designer of many fine buildings in South Carolina, among them the State House at Columbia, which, unfortunately was later destroyed by fire. It is more than likely that a great deal of his work in his adopted State has not yet been fully recognized.

While Hoban could not be said to have added anything to our style that was absorbed, it is true that his work was another wider influence on the popular viewpoint, and certainly was one

that helped rather than degraded architecture.

The coming of Benjamin Henry Latrobe, however, was a far greater force than had been encountered before his time. He was the first fully equipped and scholarly architect and engineer to come to the United States, and he came at the moment when his presence was most needed. He brought the professional spirit with him, and that was a decided acquisition in a country where the architects were either talented amateurs or expert carpenters.

Latrobe, in his design for the Bank of Pennsylvania, which he built in 1798, gave this country what really was its first classic structure of any pretensions. The Bank of the United States had classic features, but it was associated with others that were of a different kind and age; there was something of the same refined feeling in the design for the First Presbyterian Church in Philadelphia, but neither of these structures which were steps in advance in architecture in the United States was comparable for the purity of classic influence to the Bank of Pennsylvania, which was more or less founded on the lines of the famed Temple of the Muses on the Illysus.

But Latrobe, busy man that he was, while engaged upon a system of water supply for Philadelphia, designed and built a country mansion for William Crammond, at that time a wealthy merchant of Philadelphia. This building has long ago been swept away, but its name still remains in that section of Fairmount Park, Philadelphia, known as Sedgley. Sedgley was a Gothic man-

sion, and yet of such small dimensions that mansion is not the word to describe it, and its interest here rests entirely in the fact that it was the first attempt to naturalize the Gothic styles in this country, if one excepts certain Gothic influences in some churches of earlier date. Sedgley was built in 1799, and if one takes the trouble to inspect it and the Bank of Pennsylvania, he will see that Latrobe, in the four box-like corners carried out in the country house an idea which he had used in his design for the Lodges of the Bank.

The importance of this country house, Sedgley, lies not in its own attractiveness or novelty, but in the fact that it may be said to have been the starting point of all the Gothic style of architecture, always excepting Church architecture, of course, in the United States. It was the first time this ornamental style had been applied to the small house, and Philadelphians seem to have been desirous of entertaining something new in dwelling design, and in architectural design generally, at this time.

It was a period of renaissance, but such a feeble one that it has passed unnoticed. However, there was the impatience with all that was old and reminded the people of the Colonial struggles. They felt that they had become a nation, and with the feeling of maturity they wanted to develop themselves.

While the Gothic style did not make headway rapidly, it did gather a little momentum in Phila-

ST. PAUL'S CATHEDRAL, BOSTON
New England's first church on classic models

delphia. In 1809 Robert Mills, who had been a pupil and assistant of Latrobe, designed a Gothic structure for the Bank of Philadelphia, which on account of its novel appearance attracted the attention of visitors to that city, and was for a time the pride of the residents. Mills probably received the idea from his association with Latrobe, and the same thing may be said of William Strickland, who had been a pupil of the same distinguished architect, and who, in 1810, erected the Masonic Hall in Philadelphia, making it a strange Gothic structure that resembled a church, with its spire, and yet was not pure in its architecture. It seems probable that Strickland had no intention of doing more than adapting a style that was becoming popular in his native city, to a structure which permitted of much freedom on the part of the architect. This building, until its destruction by fire nine years later, was one of the sights of Philadelphia, which by that time had become proud of its architectural embellishments.

Strickland soon outgrew this affectation for the Gothic, and when he came to design the Second Bank of the United States, in Philadelphia, he went to the Greeks for his model, and this started the vogue for the Greek influence in Philadelphia, which was as much a characteristic of the early Nineteenth century in that city as the desire for the classic orders in the Eighteenth century dwelling architecture.

This influence of Strickland might be said to have extended beyond the borders of his native city, for we find Captain Alexander Parris, of

Boston, a little later, or in 1819-20, giving that city its first classic church edifice in his St. Paul's Cathedral. Parris is said to have been assisted in the drawing of some of the plans by Willard, who, of course, was in charge of erection, and is said to have cut with his own hands some of the capitals which adorn the columns in front. This building, which resembles no church structure in New England before its time, is said to have been the first classic structure erected in that part of the country. The pediment never was finished, which was a pity, because the relief which was designed for it—Paul before Agrippa —would have given the front the completed touch which would have lent it some distinction. It also is remarkable that it should have been allowed to remain in this incomplete condition for more than a century.

But Boston in the early years of the Nineteenth century gave some indication of being aroused from its artistic lethargy, for about ten years before St. Paul's church was built, the Park Street church, close by, was erected, and gave a new interest to church spires in New England. As a matter of fact this is the redeeming part of the design, and while an English architect, Peter Banner, whose few years in Boston are not very fully recorded in its local history, is said to have been responsible for the design, which resembles one of Wren's in London—St. Bride's, Fleet Street, Willard is also credited with having had a hand in the work, and it is known that he did a great deal of the carving that went into the wood work

both of church and spire.

The period was reached when the Colonial was a thing of the past, and the whole eastern part of the United States was giving greater attention to the style of his buildings than it ever had done before.

CHAPTER IV

THE BUILDING OF WASHINGTON

WHILE it is true that Philadelphia was the first city in America to be deliberately planned and laid out before it was settled, it is equally true that Washington, in the District of Columbia, was the first city anywhere, if one may except old St. Petersburg, Russia, that was artistically laid out and built according to plan.

European students of the time appear to have devoted quite as much attention to this experiment in civics and architecture as they did our American scheme of Government, which also was something of a novelty. The experiment was watched here at home with equal or even more keen interest than it was in Europe. There was a great deal of politics in those days, and all of the watchfulness in the United States was not inspired solely by a disinterested motive.

There were what were regarded as "scandals" connected with the building of Washington, but

in these days they would be thought rather tame in comparison with the highly developed wrong doing of the present century. In fact, they were the inevitable result of real estate speculators of the time, and it is doubtful if the principals were not quite as much deceived as were their technical "victims."

If the credit of building Washington may be said to belong to any single man, that merit may be justly awarded to President Washington, who, by the power invested in him by Congress, took a lively interest in the work of the Commissioners and of the unfortunate engineer, Major L'Enfant, whose general plan of the city is now appreciated by city planners everywhere, and by architects.

L'Enfant's plan was so far ahead of his time that it was laughed at by those who did not know, and regarded as extravagant by those who had been brought up in the school of thrift. Both of these groups were wrong, but it required a century of time to prove this.

It is probably not sufficiently understood that Washington himself was the foremost figure in the building of the city of Washington. It was his inspiration that inaugurated the movement, and it was his guidance that was felt by those who did the actual building. Of course, under the law he was, as President, placed in the position of chief authority, where it did not concern Congress, with the general plan of the new Federal city. On all occasions he showed his keen personal interest in the development of the work, and con-

THE "SIX BUILDINGS," WASHINGTON, BUILT 1795

From the collection of Allen C. Clark

stantly was appealed to as arbiter of the numerous disagreements that arose during the process.

He could do little as arbiter, for the law was all that he could fall back upon for authority, but he could and did write to those who had differences and try to smooth the path. In this he was not always successful, but at least he left the disputants understand that he had done all that was humanly possible for him to do.

It was the evident desire of Washington, as well as the rest of the country who gave attention to that sort of thing, to have the new city a real capital in the best European sense of the word. They set out to build for posterity, and never before had that attitude been taken in this country. It was a decided step in advance, and proved that for the first time architectural refinements and artistic design were to be considered as well as utility, which, during the Colonial period, had been uppermost when building construction was begun.

Maryland, soon after the Constitution had been adopted, blazed the way toward the materialization for a Federal city, by cedeing to the United States a territory ten miles square. The following year Virginia also ceded a similar territory, and it was from these that the final bounds of the Federal District—the District of Columbia, were set. In 1790 Congress passed an Act for establishing the temporary and permanent seat of the Government of the United States. The temporary seat, of course, was Philadelphia, which was to be the capital, until the new city

should be built, which it was expected would require ten years, and in the following year, or actually, within a few weeks of the passage of this law, President Washington appointed the Three Commissioners of the new District.

The interest which Washington took in the construction of the new city was more than a formality with him. His interest was both real and deep. He watched the development as he passed through between his home and Philadelphia, at intervals, and never neglected to stop and inquire how the city was progressing. He recommended the various interests of owners be safeguarded,and that they be given lots in the new city for the land they had exchanged to the Government. The State of Virginia made a grant of $120,000 to aid in the erection of public buildings, and the State of Maryland gave $72,000 for a similar purpose, for both commonwealths were proud of the new city, which they had donated to the nation. As a matter of fact, Virginia at the time was giving more than it had in its treasury, but it made good its grant.

There were backward-looking persons in those days as well as in these, who wanted to harrass progress. These were alarmed at the proposed size of the new Federal District, which was to be ten miles square. But Washington pointed out that "if the metropolis of Pennsylvania (Philadelphia) occupied a tract two by three miles, the extent of the Federal City was none too large."

It was Washington who sent Major L'Enfant down to Georgetown to look over the ground and

lay out the new capital city. It is now admitted that what the emotional and impatient Major did was the finest bit of city planning this country has ever had, and has been a model for all other similar planning on a large scale. His idea was to build a capital that would surpass any of those then in Europe, and so far as his street planning went, he accomplished his purpose, for none of the old capitals in the Old World could compare with the city he had outlined in his plan.

It is unfortunate that L'Enfant was so impatient and domineering. He had trouble from the start, because he began to act upon no authority but his own, and actually demolished the house of a respected resident of Duddington, both against the owner's consent and without authority from the Commissioners under whom, by law, he was serving. His best friend, President Washington, was compelled to tell him in exact terms that he had disobeyed the law and would have to take the consequences. He advised him that he must work with the Commissioners. Even to this advice of a friend, and the chief personage of the country, L'Enfant was deaf, and continued his work defiantly. Washington recognized his worth to the country, but as he wrote to the Commissioners, after the Duddington incident:

"You are as sensible as I am of his value to us. But this has its limits; and there is a point beyond which he might be over-valued."

Finally the President was forced by his continued defiant and unlawful acts to dismiss the French engineer. The latter continued to live in

this country, but withdrew himself and nursed his grievance. Throughout he had acted as a spoiled child, and would brook no interference. The end of such a career is a foregone conclusion; it is failure.

Five architects may be said to have been responsible for the building of Washington, and to have given it such architectural character as it had during the first quarter century of its growth. These were L'Enfant, who planned it; Dr. William Thornton, one of the designers of the Capitol; James Hoban, designer of the White House; Benjamin Henry Latrobe, who was partly responsible for the designs of both; Stephen Hallet, who also contributed to the original design of the Capitol, and later George Hadfield gave to the city the design of some of its mansions and early public buildings. It is probable that Hallet, who was only a short time in Washington, really had small effect upon the result, although Hadfield made considerable contributions to the city's architecture, and some of his work gave it a great deal of its distinctive work.

Every one of these architects was a foreigner, which shows the paucity of architectural talent in the United States at the time. It does something more than that, for it indicates there was a belief then that no American knew enough or was skillful enough to design buildings for the Government, which were to be an a scale that was believed to be commensurate with the standing of the new nation.

L'Enfant, of course, was a Frenchman, who had joined the American forces during the Revolution, and that fact endeared him to Washington; Doctor Thornton was a native of one of the small islands in the West Indies, under British rule, and his education was obtained in the old country, although subsequently he made this country his home. Hoban was an Irishman, who had received his art education in Dublin. Latrobe was another British artist, and was educated in London. Hallet was a Frenchman, educated in Paris, and later came Hadfield, another Englishman, who was educated in London, and, like Hoban, was a prize winner in his art school.

Perhaps these facts, more than any other, will illustrate the origin of the design of many of the public buildings erected in Washington in the beginning. All of these men, excepting Hallet and L'Enfant, were familiar with those architectural styles which such masters as Inigo Jones, Webb, and Vanbrugh had given to the great buildings in England, and if they had failed to attempt the naturalization of these types in this country it would have been far more important than is the fact that they did do so. Naturally they were compelled to adapt the styles to the requirements and the pocketbook of the new country, where no generous king could point the way to build a palace; or where a Parliament of a wealthy people could give a free hand to the architect.

It was mainly because L'Enfant could not understand these requirements that he failed. He could not conceive the idea that anything but the

THE OCTAGON, WASHINGTON, BUILT 1800
From the collection of Allen C. Clark

best he could give would be sufficient. He had grand ideas, and the pity is that he was not allowed to give his imagination the fullest scope. The others, keener than he, realized the limitations, and designed accordingly, and even then heard that they were extravagant.

The Banqueting Hall of Charles I in London, which was built by Inigo Jones and designed either by him or by Webb, as has been contended, furnished the background for much of the design for the original Capitol, while the White House was a small copy, with the magnificence omitted, of Chatsworth House, Derbyshire, England. Yet both of these buildings aroused considerable criticism when they were built, and were regarded as pieces of extravagance for a country as thinly populated as the United States was at that time.

Isaac Weld, the British traveller, who first saw the City of Washington in the winter of the year 1796, writes: "The only public buildings carrying on as yet are the President's house, the Capitol and a large hotel. The President's house, which is nearly completed on the outside, is two stories high and built of freestone. The principal room is of an oval form. This is undoubtedly the handsomest building in the country, and the architecture of it is much extolled by the people, who have never seen anything superior; but it will not bear a critical examination. Many persons find fault with it, as being too large and too splendid for the residence of any one person in a Republican country; and certainly it is a ridiculous habitation for a man who receives a salary that

amounts to no more than £5,625 sterling per annum, and in a country where the expenses of living are far greater than they are even in London.

"The hotel is a large building of brick, ornamented with stone; it stands between the President's house and the Capitol. In the beginning of the year 1796, when I last saw it, it was roofed in, and every exertion making to have it finished with the utmost expedition. It is anything but beautiful."

We'd found that the stone used in the President's house was of a kind resembling Portland, and was found on the shores of the Potomac. Stone cutters who were working on it told him that it was superior to Portland stone as it would bear as fine cutting as marble. This stone also has the quality of being less liable to injury by rain or frost.

Charles William Janson, another British traveller, who was for some years in the country at the beginning of the last century, also has left us a picture of the City of Washington, as he saw it about 1806. He was not much impressed either with its appearance nor evidently with the hope for the materialization of the dream. He thought little of the Capitol wing that Thornton had designed, but insinuated that the other wing, by an Englishman, would be all it should be, evidently not knowing that Doctor Thornton was just as British as himself.

"The great man who planned the city," he remarks, "and after whom it is named, certainly

entertained the hopes that it would at some future period equal ancient Rome in splendor and magnificence." Among the regulations for building were these—that the houses should be of brick or stone, the walls to be at least thirty feet high, and to be built parallel to the line of the street.

Janson blamed the unfinished state of the city to speculation, and referred to the town as a wilderness, excepting for the public buildings. The scheme for the laying out and building of the city was, indeed, much of an influence on both its architecture and the halting method of construction.

As much of the ground upon which the city was erected had been farm lands or estates, arrangements were made with the owners to give them certain city lots for their land, and the men who took up these lots were required to erect so many houses in proportion to their holdings. Evidently this was done to inspire building, but it never occurred to the originator of this financial scheme that it is possible to build faster than is required by healthy growth of a city. Consequently we had the sad spectacle of a half built city, and of the speculators falling into bankruptcy.

There was no demand for houses before the seat of Government actually was removed to Washington and actually in operation, yet houses were built in this wilderness without any thought of consequences, in order that the purchasers of the lots might live up to their agreement to start or finish so many at a time. Also, as Janson has said, they must be constructed according to regu-

THOMAS LAW HOUSE, WASHINGTON, BUILT 1795
From the collection of Allen C. Clark

lations, irrespective of whether or not they could be rented or sold.

The consequence was that Washington began to see large three-story brick houses arise, some of them never completed, and thus allowed to go to ruin. The design adopted for these received something from three sources of architectural inspiration. There were the lintels resembling those familiar in the later Colonial of Pennsylvania, the basement stories which were familiar in New York City, and the general outward appearance of certain late eighteenth century London houses.

Washington, therefore, did not display a characteristic building. All was borrowed.

All who took part in the building of the City of Washington had the strongest belief in its wonderful future. They probably pictured it as a second London or Paris, but it might have been understood that being the seat of Government is something more than being the seat of trade or commerce.

President Washington himself built two houses in the city, and was most particular about their cost, and also somewhat concerned about the design of the windows, although he confessed to be unlearned in the finer parts of architecture.

James Greenleaf, a partner of Robert Morris, was one of the speculative builders of Washington, and Allen C. Clark, in his valuable book on Greenleaf and Law in the Federal City, intimates that Greenleaf acted as architect, so far as design

went, for the building he erected in Washington.

Apart from the work of amateur architects, it may be said that in first years of Washington the private houses were designed by the builders, or carpenters. All of the foremost professional architects naturally were serving on the public buildings of the city. Some of these afterward took up private practice in the city, and many of the historic mansions remaining in the Capital today were designed by these men.

It was soon recognized that the building regulations of the city at its start were too drastic. The average working man had to live, but he could not erect a three-and-a-half story brick or stone dwelling. Consequently Washington took the subject up with the Commissioners and let down the bars so far as possible to permit the erection in certain districts of smaller and less costly buildings.

It might be interesting to know that the two dwellings erected by Washington cost him approximately $16,000, and he attended to the painting, glazing and purchasing the "iron mongry" himself.

Thornton, Latrobe and Hoban were the architects who remained longest, the former making the Capital his home. To these men, especially to Thornton, several of the finest old mansions to be found in the city are due. One of them that is best known is the Octagon, which it will be recalled was for a time the Executive Mansion, after the burning of the city by the British. This mansion in later years has been restored, and is one

of the finest types of early Washington houses to be found in that city.

Hallet, who, it seems, was recommended to Washington by Robert Morris, and who is said to have followed the profession of architecture in Philadelphia, one account even stating that he was there before the Revolution, soon got into a dispute with the Commissioners over the Thornton design for the Capitol, which he wanted to revise, did not remain long, and his subsequent career, like that part of it which preceded his residence in Washington, is a sealed book. He vanished from sight. One writer intimates that he left the country.

Hadfield was a brilliant British architect, a prize winner, and came to this country with the reputation Benjamin West had given him, which was that "he possessed a knowledge and the theory of civil architecture superior to any young man in England" at that time. John Trumbull, then in England, also was impressed with his work, and urged Thornton to appoint him after Hallet had been dismissed.

It was found that Hadfield was all that was said of him, but what was wanted was a superintendent of building, and in this work Hadfield was discovered to have no capacity. He was an excellent draftsman, and continued to design many of the public buildings and some private works in the city, where he died in 1826.

Latrobe for a period of years was in supreme command of the public buildings in Washington, and was quite the superior of all the others, being

ORIGINAL BUILDING, STATE DEPARTMENT, WASHINGTON
From an Engraving of 1832

a fine draftsman, an engineer, and an efficient superintendent. After Latrobe retired, Bulfinch was given the office and he completed the Capitol, as it stood until the period of the Civil War, when Walter added the famed dome and designed other extensions.

CHAPTER V

MAKING A METROPOLIS OF NEW YORK

UNTIL about the year 1800, New York City had scarcely outgrown its Colonial aspect. Its streets were in the main either poorly paved or not paved at all, and its buildings, both public and private, were so insignificant that travellers who visited it in their grand tour of the United States, dismissed it usually with a few paragraphs when they came to write their impressions of this country.

Had it not been that about this time the commercial supremacy, which until the opening years of the nineteenth century had resided in Philadelphia, began to pass to the finely situated city on New York Bay, there would have been even less to learn about it in contemporary volumes.

The Colonial mansions that had survived were in the main interesting and quaint rather than architecturally inspiring, and in this respect, New York City found itself in very much the same

position as Boston, after the Revolution. The coming Metropolis had not been either the seat of learning, of art, or of science, and in the matter of commerce and industry, it had not attained to any eminence.

Here, then, was an abundant opportunity for architectural embellishment, but the opportunity was only slowly improved.

The fact that the new Government, under the Constitution, was to make its home temporarily, at least, in the City of New York, had the effect of making that city make a rapid survey of its accommodations for such official requirements. There was only a short time in which to prepare, and the result of the survey was to disclose that there was not in the city a hall or building that was suitable for the assemblage of a Congress, to say nothing of other department headquarters which would be a part of the new system.

The City Hall was quite ancient and dilapidated, and in one part of it was the City Prison; however, it was decided that it could be rebuilt and made suitable for the purpose, so Major Peter Charles L'Enfant, who had served with the American Army in the Revolution, and who, it appears, had just returned from his native France, was selected to design and superintend the reconstruction and alteration. As has been said, L'Enfant, who was young and enthusiastic, had attracted the attention of Washington, and it is more than probable that due to that fact, and to another, that he was one of the members of the

NEW YORK CITY HALL, AS ALTERED BY L'ENFANT
From an Engraving dated 1790

Order of the Cincinnati and had designed the badge for that military order, that he was selected.

There is still another reason for the selection, and that was the fact that at that time, 1789, there was really no one who could be said to answer to the name of architect and engineer, in New York City, and in all the United States there were none, although, of course, in Boston, Bulfinch already had begun to practice the profession of architect, and in certain other parts of the country there were ingenious and even talented carpenters who had a good working knowledge of architecture.

Plainly, however, the importance of the new structure, which was to be the home of the new American Government, seemed to call for more practiced and experienced talents than was to be expected from the average carpenter. Something in the nature of design was necessary, for no national Government anywhere in Europe was accustomed to hold sessions in a barn. What was wanted was a capitol, although the original intention was not for anything quite so ambitious as that name might imply.

It must be admitted that L'Enfant, who had the site and the building selected for him and had only one direction to expand—over the sidewalk, attacked the problem with a great deal of daring for the period. The simplicity of his design probably has been criticised without thought to the limitations which confronted him and, after all, he really made a good job of the building.

In his plan for the City of Washington, which we already have mentioned, it will be seen that the impetuous Frenchman had ideas that were generations ahead of his time. What he lacked was balance and tact to deal with the class of men under whom he had to work. They were not trained nor educated either in art or architecture, and had had very little opportunity for the study of good examples of either for the country afforded none.

With this class of men L'Enfant was constantly at war. They could not understand each other, which is a great pity. Also, the poor state of the treasury of every Government, national, State or municipal, in the country left very little practical encouragement for an artist. Before condemning this able Frenchman it would be well to remember the conditions under which he worked. There might have been another story to tell had the country been rich in those days, but wherever economy has to be observed, art suffers or is neglected altogether.

William Dunlap refers to L'Enfant by saying that the first he knew of him was of "being employed to rebuild, after a design of his own, the old New York City Hall in Wall Street, fronting Broad Street; making therefrom the Federal Hall of that day." The period referred to by the author of the History of the Arts of Design in the United States was 1789. The cumbrous structure, which was inconvenient by necessity, gave way, as Dunlap says, "as perhaps it ought, to utility and the convenience of the citizen. It projected into Wall

Street, and the foot passage was under the balcony made sacred by the above-mentioned inauguration. It likewise projected into Nassau Street." Of course, the event thus referred to was the first inauguration of President Washington.

About the same time that the City Hall was being converted into Federal Hall for the use of Congress, the fine mansion always referred to as the Government House, on lower Broadway, was being erected. This house was designed as the Executive Mansion of the Governor of New York, but was to be offered to the President of the United States as an official residence.

It is a rather curious fact that in neither this mansion nor in the larger and more costly house erected by the State of Pennsylvania in Philadelphia for a similar purpose did any President ever live. The Government House was erected about 1789 and occupied the site of the old fort in New York City. The house was burned in 1815, after having been the residence of two New York Governors and other persons of eminence.

From such pictures of the structure as have survived, it seems that the house was of a type typical of the movement immediately after the Revolution, displaying more attempt at ornament than had been customary, and showing just a slight inclination to what then was regarded as magnificence. A contemporary description of the building written in 1793 by Governor Drayton,

NEW YORK'S "NEW" CITY HALL, AFTER CLOCK STORY WAS INTRODUCED
From a Lithograph of 1830

of Carolina, may serve to illustrate its general character:

"Overlooking this prospect," wrote the Southern Governor, "is the Government House; placed upon a handsome elevation and fronting Broadway, having before it an elegant elliptical approach round an area of near an acre of ground. In the midst of this is a pedestal, which formerly was pressed by a leaden equestrian statue of the King of Great Britain; but having been dismantled of that, for the use of the Continental Army, it now remains ready, in due time I hope, to receive the statue of the President of the United States of America.

"The Government House is two stories high. Projecting before it is a portico, covered by a pediment, upon which is superbly carved in basso relievo the arms of the State, supported by justice and liberty, as large as life. The arms and figures are white, placed on a blue field, and the pediment is supported by four white pillars of the Ionic order, which are the height of both stories."

The design of the house is not so totally different from that of the present White House, although it was by no means so large, and it may be supposed from the description already quoted that the carving over the portico was executed in wood. It was quite the most showy and elegant mansion then in New York, although probably it fell a little below some others in other parts of the country. It is mentioned only to show that the movement favoring better architecture had begun, and such facts are important.

New York City, having gone thus far, naturally had a taste of finer buildings, and its appetite was not to be denied. In 1802 a movement for a new City Hall was begun modestly. The word modestly describes this movement, for there was appropriated only $25,000 and a premium for the best plan for a City Hall.

It speaks volumes for the sagacity and vision of the architects that they did not plan a building that could be built for anything like the sum mentioned. They realized that New York City was even then rapidly becoming the country's Metropolis and at least should be able to point with some kind of architectural pride in its City Hall.

The best plans received were from John McComb, Jr., and Joseph Mangin. Evidently the New York City Fathers liked the design, but they hesitated long and deliberated, for they were shown that the sum voted would not begin to cover the cost of the structure. They awarded the contract to McComb, voted $250,000, and the work was started.

In this connection it should be understood that the sum thus voted was the largest amount ever set aside by any municipality in the country up to that time for any building and, indeed, even the State Capitols in many parts of the United States did not cost so much. It showed plainly that architecture was coming into its own in the new country, and that something very like culture was beginning to dawn upon the people here. It was a new era. The Nation was beginning to feel the permanent interest in its Government and

all that comprised it, including its buildings, owing largely to the extensive building operations then being carried on in Washington.

This concentration of effort in the Capitol City had the effect of awakening the civic conscience of the larger cities in the United States, and a desire for buildings that were not merely useful was daily growing. An architectural revival had been started. It was not an organized movement; it had no well-considered plan in view, and it was more a hunger for something better, it knew not what, than anything else.

One of the first evidences of this feeling was the new City Hall in New York City, the corner stone of which was laid with appropriate ceremonies in September, 1803.

In the first place, the new City Hall was built further uptown, which displayed progress, and in the second place, it was larger than any public building in the country, excepting only the national Capitol, which, as a matter of fact, was not completed for many years after the New York City Hall was occupied.

In the design the architect showed a tendency to get away from the style that the people here had been accustomed to see, and while there might be urged against it deficiencies here and there in detail, its general plan was praiseworthy, and evidently influenced by the work then going on in Washington, which, as a matter of fact, had been a source of inspiration for all building operations in the Eastern section of the country.

The front and sides of the building were con-

MERCHANTS EXCHANGE, NEW YORK CITY
Built 1827, *Destroyed* 1835

structed of a Massachusetts marble, and the postern walls of free stone, afterwards painted white to match the remainder of the structure. While the fact that building stone in such quantity should be cut in Massachusetts and brought to New York City would not elicit any interest today, when building materials are brought from even greater distances as a matter of course, in 1803 this was in itself something of a feat, and correspondingly it was an expensive one, as was proved, for the building when completed was found to have cost, up to 1814, a sum of more than $500,000.

Evidently the age of parsimony and too strict economy had passed, and the City of New York had elected to be a thriving metropolis, when only a few years before it was the most backward, architecturally, of any of the large Eastern cities.

The tower which ornamented the central entrance was architecturally different from anything of the kind that had been built here before. It was subsequently added to by raising it in order to put in a clock story, and the dome was surmounted by a figure of Justice, which figure was given an original, and said to be American touch, by making the Goddess see instead of being blind, as she always had been represented in Europe. On the corner stone, in addition to the name of the architect, were those of the stone cutters—George Knox and Alexander Campbell, one of whom may have been responsible for the statue.

Although the original plans and the original

awards for them were made in the names of McComb and Mangin, the entire obliteration of the name of the latter afterwards never seems to have been thoroughly cleared up. Mangin, it appears, was a French architect who, under the firm name of Mangin Brothers, had been engaged in many important buildings in New York City at the close of the eighteenth century. There has been a tendency to insinuate that he was the real artist member of McComb and Mangin. However this may be, the first St. Patrick's Cathedral, which Mangin is said to have designed, does not, from the surviving pictures of it, indicate any marked artistic abilities and, as McComb actually built the City Hall amid difficulties that were unsurpassed in his time, the credit may be justly awarded him, although Mangin may have been responsible for the design of the facade and perhaps for some of the interior plans.

Another French architect, or, rather, engineer, who worked in New York City at the close of the Eighteenth century, was Sir Marc Isambard Brunel, who had been in the French engineering service, but had lived in America during the French Revolution. The one particular building for which he is noted was the Park Theatre, New York City, which he erected about 1798. Like other French engineers and architects who came to America about this time, he naturally had ideas of grandeur that did not square with the American pocketbook in those days.

His idea of a theatre was such a playhouse as Paris should have. Consequently, his design was

for a substantial building, but one critic speaks of its exterior as being "devoid of architectural pretension," although admitting that the interior was "harmoniously proportioned." Brunel's original design is said to have called for a row of fluted pilasters along the front, but these were never built. Brunel afterward returned to Europe and became more or less famous as the planner of the Thames Tunnel, which was begun in 1824. For this great work the engineer received the order of Knighthood.

The opportunities which New York City seemed to offer had the effect of not only adding to the number of professional architects which that city had in the first quarter of the last century, but also in the rapid increase of notable buildings which, in keeping with the trend, began to show the Greek influence, although few of the structures erected there before 1830 displayed any tendency to reproduce any of the notable Greek monuments. The old Custom House, now the Sub-Treasury of the United States, which was begun in 1834, probably was the first structure which displayed a desire for purity in design of this character. The building was intended to be a copy of the Parthenon, and was probably the chief architectural work of the sculptor, John Frazee. In this he was not so happy as was Strickland, sixteen years before, when he designed the Bank of the United States in Philadelphia, which curiously enough is today the Custom House in that city. In Strickland's work one finds truer sense of proportion, but both structures

BRANCH BANK OF THE U. S., NEW YORK CITY
Architect's Elevation, 1823

have shown the longevity of good design, for neither of them are out of step with the present day's ideas of architecture.

In his sketch of Alexander Jackson Davis, an architect who designed some of the public buildings in New York City in the early part of the last century, and who also built some of the show residences in some of the New England States about the same time, Dunlap remarks that about the year 1825, when Davis went with Brady to study architecture, the latter was the only architect in New York City. This statement is difficult to believe, especially as the author makes no detailed reference to Brady.

However, Davis, among other notable buildings in his adopted city, built the old Merchants Exchange on Wall Street in 1827, and this structure was destroyed by the great fire of 1835, which laid waste to a large section of the City of New York. This building, as may be seen from a picture of it that was published in 1832, had sufficient architectural pretension as to make it one of the few notable structures then in the new Metropolis. Its lantern over the centre probably gave to Strickland his idea for his famed choragic adornment of the Merchants Exchange in Philadelphia, which was built ten years later.

In 1829 Ithiel Town, another New Englander, who had made a reputation principally as a bridge builder, joined with Davis in a firm in New York City, and together they designed many important works, not only in New York City, but in other sections of the country. Town was reputed to be

the greatest student of architecture then in this country, and his collection of architectural books was said to be the largest and most nearly complete library on the subject in the United States. The firm undoubtedly had a great influence on the styles of architecture for which New York City in the course of a few years became noted.

Next door to the Sub-Treasury in New York City stands the Assay Office, which was originally built in 1823 as a branch bank of the United States. The design was by Martin E. Thompson and, as will be seen from the architect's elevation, followed an English style in its design. It was a real contribution to the architecture of the growing city, and that it is still regarded as an interesting specimen is shown by its retention.

It was removed in 1917 and has become the South front of the new American wing of the Metropolitan Museum.

New York City's single contribution to dwelling design is what has been called the New York House, which featured a basement story and high steps to an entrance considerably elevated from the street. This style came into being about the opening of the last century, and was partly occasioned from the fact that the plan of the city did not include the unsightly back street, with its back entrance, which one finds in some of the other large cities. It may be that the idea of this style came from the example of the then new City of Washington, where a similar style of dwelling was in vogue. The blocks in New York are short in one direction

and of great length in the other, and this circumstance precluded any idea of back allies or small streets for back entrances. To this fact is due a great deal of the architectural beauty of New York City today. It is this that occasions Europeans to be delighted with the prospect and to feel themselves more or less at home, excepting for the enormous height of the business buildings, which system has not yet invaded the older capitals of the world.

CHAPTER VI

Red Brick Fronts of Philadelphia

IT HAS been seen that wherever Congress moved its home, there instantly was begun a movement toward better architecture. The reason for this change in sentiment, of course, is to be found in the very human tendency to imitation. It became necessary to erect suitable buildings for the Government offices and departments, and the cities where this occurred were bound to feel the importance of being the seat of the National Government, and in order to keep up with the improvements, private buildings as well as public edifices for the first time in this country were built with some consideration for the architectural effect they would produce.

The successful termination of the struggle for independence naturally gave a kind of national pride to the various States; the welding of these independent governments into one, gave a deeper national feeling, and once that was felt, the

expression which art alone seems to be able to impart, was drafted for the purpose.

From a country without a single structure that displayed any evidence of the finer feelings for art, within a comparatively few years, we find the citizens of the principal cities proudly exposing their public buildings, even their water works, to the gaze of visitors, who were expected properly to be impressed with the high state of the arts in the United States.

National and local pride had been generated, and while some may smile at the primitive efforts to achieve the artistic, one must be generous and give credit to a people who had found themselves and desired to do better things than they had done.

Philadelphia may be said to have followed New York in this state of mind, if it may be so called, and it received some of its impetus from the fact that Congress not only was to meet in that city, but for the next ten years it was to be the capital of the country.

An effort had been made to have Philadelphia declared the permanent capital, but New York City had been a contender, and the Representatives from more remote sections of the country believed wisely that a more central site for the National Capital should be selected. It was at this time that Virginia and Maryland made their offers of territory to be used for the creation of a Federal District, which was to be neutral

HOUSE FOR ROBERT MORRIS, DESIGNED BY L'ENFANT
From the Plate by William Birch, 1800

ground, so far as being a part of any State was concerned.

However, having the vision of possessing the seat of Government in its midst for a decade before it, Philadelphia began a building programme, which is all the more remarkable because nothing like it had previously occurred in this country.

In making use of the word programme it must be understood that what was done virtually amounted to the carrying out of a programme, but nothing of a co-operative measure guided the various interests in that city to begin building for the better about the same time. Within a few years after the seat of the Federal Government had been established in Philadelphia, that city had become the most attractive municipality, architecturally, in the United States.

Viewed from the better knowledge and higher culture which a century has given, it is probable that we should not claim too much for the architectural embellishment of Philadelphia, say, in 1795, for instance, or, even, say, 1800, when the Federal Government removed to Washington. But it is only just to insist that in those years no other city in the country could point to so many buildings that showed so much architectural treatment as did Philadelphia.

It was only a step from building bank buildings with the spirit of Greek temples in them, to the erection of rows of brick houses in which the interior woodwork contained something of the same spirit. These rows of houses probably were inspired by what several Philadelphia specu-

lators, among them John Nicholson and Robert Morris, were doing in Washington.

Certainly they were larger operations than had been customary in Philadelphia up to that time. Half a century earlier Samuel Powell, a carpenter and operative builder, had erected a row of brick houses in the southern part of the city, but these were not to compare either in size or in elegance, as the term was then understood, with the row built about 1800-1802 by Joseph Sansom, who gave his name to the street which he had opened through his property.

As is very well known, Robert Morris, the financier of the Revolution, was heavily involved in real estate transactions during the last decade of the eighteenth century, and was one of those largely interested in the new city of Washington. He became so deeply involved that he was placed in a debtor's prison in Philadelphia, and the large house which Major L'Enfant was building for him in Philadelphia and which he wrote was "more magnificent than I ever intended to have built," caused this property, which was a whole block in the heart of the city, to be sold at sheriff's sale.

The purchasers were Joseph Sansom, Joseph Ball, who, it might be mentioned, was related to Washington, through his mother; and a firm of merchants, Reed & Forte. The southern half of the property seems to have been allotted to Sansom, who built Sansom's Union Row, on the north side of Walnut Street, and on the south side of the new Sansom Street, between Seventh and

Eighth Streets, Philadelphia. On the Walnut Street front, however, the row really began in the block adjoining, between Sixth and Seventh Streets.

While alterations in recent years have almost obliterated this operation, there still are visible one or two dwellings, now used as offices, which are nearly in their original appearance, exteriorily. Sansom Street soon became the residence section of professional men and merchants who were beginning to remove from the neighborhood of the wharves.

Janson, in his "Stranger in America," says of the dwellings in Philadelphia in 1806, or thereabouts, "The houses are well built, chiefly of red brick, and in general three stories high. In some of the new streets uniformity is observed, particularly in Sansom Street, which may vie with those of the fashionable parts of London. A great number of private houses have marble steps to the street door, and in other respects are finished in a style of elegance."

The Sansom operation houses were all three and a half stories in height, which was the form in which the average brick house of the period was then built in Philadelphia, for hip roofs were still in universal use, and probably there was not a single flat roof in the whole city on either private or public building.

Mention already has been made of the beginnings of better architecture in Philadelphia, instances, such as the Bank of Pennsylvania, the Bank of the United States, the Chestnut Street

BURD MANSION, PHILADELPHIA
Designed by Robert Mills, 1813

Theatre, and the Philadelphia Library, being given. But with the opening of the new century the city went forward with a leap, so far as devoting architectural skill to the development of all dwellings.

Prior to this time the better type of dwellings were found in the suburbs of the city, where the wealthy seemed inclined to live, believing the air was pure; but the changed business conditions, and the rapid march of civic improvements, among them the establishment of a water works, which delivered the supply direct into the house, instead of the residents being compelled to go to a neighboring pump, or have a private pump on their premises, inclined even the well-to-do to dwell in the city, at least during the colder part of the year. This circumstance had a powerful effect upon the development of a better and more convenient style of dwelling house.

In 1800 Philadelphia had its first water works, and they were the first municipal experiment of the kind in the United States. Built by B. H. Latrobe, the same English architect and engineer who designed the Bank of Pennsylvania, one of the pioneer structures in this country to display the influence of the ancient Greek temples, it was only natural that the architect should make a decidedly interesting building, architecturally, of the pumping house of the water works. He not only did this but laid out a little park around the pump house, and within ten years the City of Philadelphia was rapidly reaching this new center of activity with numerous dwellings.

For the first time fashion moved far beyond the borders of the Delaware River, where rode the clipper ships of the great merchants, who previously could see their craft from the upper windows of their houses on Front Street. Commerce became too obtrusive and the location, after several visits of yellow fever, was deemed too unhealthy, and so the westward move began.

But the type of dwelling was little changed. All the mansions of the wealthy were three and a half stories in height. That seemed to be the usual standard prevailing in the Quaker City until after 1830, when four-story red brick houses were erected occasionally. While the type did not change, the architectural departures were many, but they were confined to details of doors, windows, lintels, and to cornices, while in the interior, an entirely new style of decoration, especially in wood work, was introduced.

Now began the building of the rows of red brick houses, which astonished and annoyed many foreign visitors. These were not cheap buildings, and only the well-to-do could afford to live in them, although they were severely plain so far as their exteriors were concerned. But they were erected westward of the city proper, and fashion followed. Many of these operations were given names, for they were far removed from the parts of the old city where houses were numbered. Thus we find them in 1830 bearing names like the following: Carlton Square, Franklin Row, Virginia Row, Rittenhouse Row, York Row, and a year or two later came Portico Square and Colonnade

Row. These were the work of Haviland, Mills and Strickland, the principal architects in Philadelphia during this period.

Captain Thomas Hamilton, R. A., who had been in the United States during the War of 1812 as an officer in a British Regiment, returned about 1830 to tour the country, and he wrote a rather interesting volume of description, entitled "Men and Manners in America," which was published in 1833. The red brick fronts of Philadelphia did not arouse his enthusiasm. He wrote:

"Philadelphia is mediocrity personified in brick and mortar. It is a city laid down by square and rule, a sort of habitable problem—a mathematical infringement on the rights of individual eccentricity—a rigid and prosaic despotism of right angles and parellelograms. It may emphatically be called a comfortable city, that is, the houses average better than in any other with which I am acquainted.

"The public buildings are certainly superior to any I have seen in America. Some of the churches are handsome, and the United States Bank, with its marble portico of Grecian Doric, gives evidence, I trust, of an improving taste. I confess, however, that my hopes on this matter are not very strong. Even persons of information are evidently unable to appreciate the true merit of the building or the architect, and connect ridicule with both, by declaring the former to be 'the finest building in the world.' Is a poor traveler in the United States, when continually beset with such temptation, to be held utterly inexcusable, if he

GIRARD ROW, PHILADELPHIA
Built 1832-37

sometimes ventures to indulge in a sneer?

"The Bank of Pennsylvania is another structure entitled to applause. Its front presents a flight of steps sustaining an Ionic portico of six columns, with an entablature and pediment. The banking-house of Mr. Girard—the Coutts of the Union—is likewise handsome. Like the two buildings I have already mentioned, its whole front is of marble, but in taste it is far less chaste, and presents more faults than I have time or inclination to enumerate. There are likewise two buildings of some pretension in the Gothic style. Both are contemptible."

It may not be very far fetched to suggest that the reason the Bank of the United States mentioned above as being a fine building, was copied from the Parthenon was due to the popular interest that was being taken at the time in the then recent acquisition by the British Museum of the so-called Elgin Marbles.

Lord Elgin, while representing the British Government at the Porte in 1802, when Greece was still in the toils of the Turks, was allowed to take from Athens part of the frieze and pediment of the Parthenon, the work of Phidias. In 1816 he presented his treasures to the British people, and thus was started the so-called Greek revival, or a revived interest in Greece. The Bank of the United States, designed by William Strickland upon the suggestion of its president, Nicholas Biddle, a literary man and a scholarly student of art, followed the lines of the ancient temple on the Acropolis.

This was in 1819, and in less than ten years the Greeks had begun their war for independence, in which movement they had the sympathy of the Christian world, especially of England, France and the United States. About the same time, Keats, the poet, was printing his immortal Greek-like poems, and Byron was taking an active part in the war for the Greeks.

Nothing in many centuries had focussed the eye of the world upon ancient Greece like these events. Virtually anything Greek was popular, and architecturally the Orders that have had the effect of stamping fame upon the ancient people, naturally were seized by American architects and wood carvers, as suggesting newer motives and better lines than they had been using.

Filtered through the hands of native carpenters and builders, for still there were few professional architects, Greek motives made way quickly, and by the close of this period, roughly speaking, 1830, the Greek revival was well under way in the United States.

The immediate effect of this transition in Philadelphia was not the elimination altogether of the historic red brick front, but a change from the old, severe, utilitarian design to one that had in it a little more imagination, and a little more feeling for style and effect.

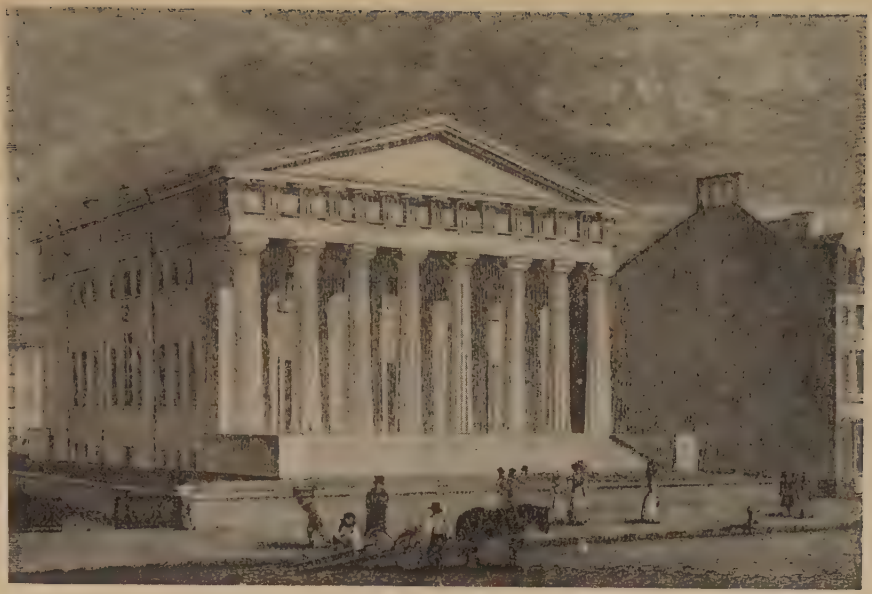
It should not be imagined from this statement that the red brick front disappeared from the streets of the Quaker City, for this did not take place. There continued to be erected in the city

for many decades subsequently, the primitive Philadelphia style dwelling.

The red brick fronts with their white marble steps attracted the attention of all travellers, especially the marble steps, but the reason for the profuse use of this material was the fact that it could be quarried not far from the city, and it should be stated that oftener it was a more bluish marble than a white one. The latter really had to be brought from a greater distance, because the neighborhood quarries did not produce that quality of stone.

The stone was fit enough when erected, but the climate and the atmosphere of the manufacturing city soon told upon it, the truth of which statement is to be found in the condition of such buildings as were erected from this material. The present Custom House, which was the Bank of the United States, is a fair example of the kind of longevity one may expect from this marble. The classic structure is now peeling and chipping until it presents almost as much appearance of a ruin of an ancient temple as does the original Parthenon in Athens.

In Portico Square, which row still survives on Spruce Street from Ninth to Tenth Streets, the blue marble has withstood the test of time a little better, but this row was not erected until about 1833, but in it will be seen the first attempt in Philadelphia to erect really elegant dwellings in a row. There was something ambitious in the entrances, with the high marble steps terminated with a stone portico, which for many years was a



Built 1819 *from Plans by Strickland*
BANK OF UNITED STATES, PHILADELPHIA

source of pride to Philadelphians.

The end of this period also saw the disappearance of the wood mantle and fireplace, which had been in use from very early times. These now gave way to more elaborate carved marble fireplaces and mantles, and while they gave the appearance of permanence they displayed a little loss of the better and more classic lines of those they replaced.

At the beginning of the period now under discussion, there was a greater use of carved interior wood work, probably for the reason that the men were available who could do this kind of work. But in Philadelphia this sort of decoration or ornamentation was almost entirely confined to the interiors, and not displayed on the exteriors as in New England.

The reason that Philadelphia became the "Red City," on account of its red brick houses, was that it was the center from the beginning of the town, of the brick manufacturing trade. The clay was found in abundance conveniently to the city, and not far from it was found the rock from which the lime, for the mortar, and plaster, was made. These are also the reasons that brick was never imported from Europe for any of the buildings erected in that city, notwithstanding an opinion to the contrary, which still survives even among those who ought to know better.

The availability of lime for mortar and for plaster also prevented the use at any time of clay and straw being used for substitutes, consequently the Philadelphia builder was famed for

the substantial character of his work, and the Philadelphia carpenter in the older times was equally famed for the design of his buildings, for he was the architect as well as carpenter and joiner.

In the period between the end of the Colonial period and 1830, the whole character of the City of Philadelphia, as was true with other large cities, became totally changed in appearance, and for the better. By the end of this period, it was known for the generally high type of its public buildings, but, of course, was not so pre-eminent as some of its residents in those times liked to believe. It is true, however, that in 1830, for instance, no other city in the country could point to so many structures of good architectural character. And, it may be mentioned, in no other city was the so-called Greek Revival so much in evidence.

CHAPTER VII

SOUTH OF MASON AND DIXON'S LINE

IN THE South as well as in the North, especially in the larger cities, efforts toward a better native architecture, in the sense that it was directed to greater adornment and a freer spirit than had prevailed during the Colonial period, showed itself almost as soon as the new nation was established.

In the South there arose a school of native architects that were not a bit inferior to those in the North, and as in the latter, their ranks were augmented by the addition of men from Europe. It should be said that this so-called school was closely related to the school in the northern cities. In other words, it may be said to have been founded by Benjamin Henry Latrobe.

It might be said, with some show of truth, that the movement in the South for a better architec-

ture did not display the same uniformity to an ideal that was evidenced in the North, especially in the City of Philadelphia, where the classic lines of the Greek temples were followed with more attention to perfection, and the proportions were more carefully observed.

But the times called for something new and better; something that would attract the attention of the world to the fact that a new and virulent nation had arisen on the foundations of a shackled colonial people. As has been explained, this work of rebuilding the country had to proceed gently and slowly, because the nation was a small one, and at the outset was compelled to practice economy. It was soon learned, however, that economy has very little to do with good taste, and that if the desire for something better is only strong enough, improvements will follow.

Latrobe, of course, was not the first architect either in Baltimore or in the South, but it is quite proper to assert that he gave the impetus to the better architecture in that part of the Country as he had given the right hint in Philadelphia.

Especially in the City of Baltimore is his influence seen to great advantage even today, long after he has passed away and after his pupils also have gone to their rest, and in Baltimore and in Charleston, South Carolina, only excepting Washington, is to be found the evidences of the beginnings of that development of American architecture, which is here discussed. The early development, of course, is meant, and when one

views it philosophically it is found to have deep interest, for here we see a new nation beginning to find itself and having succeeded in gaining its political freedom, it is shown intent upon achieving a place for itself in the arts.

As will be found to be the case in most countries, the arts, especially those connected with building, precede the advance of industries. It was so in the United States, which first gained a place for its ships, and at one time virtually dominated the carrying trade of the world, and then, having produced a wealthy class, the demand for architectural adornment followed naturally, for brilliant architecture means expense, and that demands wealth.

Latrobe when he arrived in this country in 1796, took up his residence in Virginia, and in that State he began his work as architect and engineer in the United States. He was by all means the most accomplished architect then in this country. He was young, he had ideas, and he had balance, which is a valuable adjunct to an art education. However, it was not until he had designed the Bank of Pennsylvania, in Philadelphia, that he was recognized as a new force in his profession in the United States.

The young architects then in the country, notably, Robert Mills, took him for their mentor and guide, and his work manifestly influenced not only his students but others who discerned that it was unnecessary to go on designing buildings that any carpenter could design just as well. They

EXCHANGE BUILDING, BALTIMORE, 1832
Courtesy of Maryland Historical Society

added something more than the detail that formerly had been the work of the carvers. They gave shape to the structure; a shape that was something more than four walls and a roof.

Latrobe entered upon architecture with an open mind. That is seen in every one of his buildings. While he established the Greek temple as a model in this country, he was not the first to introduce the Greek motif in our native architecture. He also, as has been said in a former chapter, introduced the Gothic style in the United States. Perhaps this introduction did not add greatly to our position, although as a novelty it was much admired at the time. In this connection, it is interesting to note that now, after the lapse of little more than a century, the Gothic style is again being more and more largely drawn upon for designs of business buildings, and even some recent skyscrapers display an indebtedness to this ornate style in their design.

The impression which Latrobe made upon our native architecture is nowhere so strongly seen as it is in the South. It he had not come to America, it may be doubtful if Baltimore ever would have taken title to the nickname, "Monumental City," although he designed no monuments as such. But he was partial to the flat dome, and that was a feature that never had been acclimatized in this country before his time, but it has been a popular feature for certain types of buildings, and is nowhere seen in so much profusion as in the City of Baltimore.

Latrobe designed the first cathedral to be

erected in the United States, and this in itself is no small claim to fame, even if his Baltimore Cathedral has called forth some criticism from visiting Englishmen in the last century. This edifice was begun while Latrobe was in Philadelphia erecting that city's first water works. In other words, the Cathedral was commenced in the year 1800, or thereabouts, but it was not until fifty years ago that the porch or portico was erected, thus completing the facade as originally designed.

Subsequently the architect took up his residence in Baltimore, and while there designed the Exchange building, which was opened in 1820. This structure survived until recently, and in the early days was regarded by the inhabitants of the Monumental City as one of their most remarkable buildings. From a plate of it which appeared in the Picture of Baltimore by Fielding Lucas, Jr., in 1832 it will be seen to have been a commodious building but not a thing of architectural beauty. It was laid down on the H plan, and had a small dome-like lantern over the central part of the structure. This feature was characteristic of Latrobe's work, although the feature, in a somewhat different form, was not unknown in this country in Colonial days.

This Exchange building, according to the author of the Picture of Baltimore, was "Among the first established of the kind in the United States," and he also comments: "It is one of the objects most worthy of notice to the stranger visiting Baltimore." This building was begun in 1815 by a company organized for the purpose.

The building was constructed by Jacob Small, who was a carpenter and builder, and like others of his business in those days, designed many buildings himself. Small was afterwards Mayor of Baltimore, and it is possible that he was related to William F. Small, who for some years was a leading architect and engineer in Baltimore.

Small designed and built many of the early residences in Baltimore, but his work did not display any distinction above that of other good builders of his time, and, indeed, he did not make any pretentious claims to the title of architect, for we find him listed in the Directories of that city as "Carpenter and builder." He built the old Masonic Hall in Baltimore, and died in 1851.

The Cathedral shows Latrobe's fondness for the Greek Ionic Order, but that was used mainly as a motif for purity of the design is not to be found in the completed structure. Mrs. Frances Trollope, who herself designed while living in Cincinnati what one traveller has described as "the most remarkable object in Cincinnati, a large Graeco-Moresco-Gothic-Chinese looking building—an architectural compilation of prettiness of all sorts, the effect of which is eminently grotesque," has left us her impressions of the Cathedral in her much discussed book, "Domestic Manners of the Americans."

Mrs. Trollope, who stopped for a while in Baltimore in the year 1830, refers to the Cathedral as still in course of construction, although the edifice was opened for services in 1821. If the distin-

A GLIMPSE OF OLD BALTIMORE RESIDENCES
Period of Long and Mills

guished traveller found so much to offend her in this country, she had nothing but praise for the picture that Baltimore presented to her.

"Baltimore is, I think," she wrote, "one of the handsomest cities to approach in the Union. The noble column erected to the memory of Washington, and the Catholic Cathedral with its beautiful dome, being built on a commanding eminence, are seen at a great distance. As you draw nearer, many other domes and towers become visible, and as you enter Baltimore street, you feel that you have arrived in a handsome and populous city.

"Baltimore is in many respects a beautiful city: it has several handsome buildings, and even private dwelling houses have a look of magnificence from the abundance of white marble with which many of them are adorned. The ample flight of steps and the lofty door frames are in most of the best houses formed of this beautiful material.

"The Catholic Cathedral is considered by all Americans as a magnificent church, but it can hardly be so classed by any one who has seen the churches of Europe; its interior, however, has an air of neatness that amounts to elegance. The form is a Greek cross, having a dome in the centre: but the proportions are ill preserved; the dome is too low, and the arches which support it are too flattened, and too wide for their height."

Any reasonable and unprejudiced person, who has seen the Cathedral will agree that Mrs. Trollope has been just and fair in her criticism. It is

a beautiful building but the dome is too low and disproportioned for the rest of the design.

Another Briton came among us taking notes just after Mrs. Trollope left, and this anonymous author of Men and Manners in America, which appeared in 1833, who is identified as Captain Thomas Hamilton, R. A., also visited the South in the course of his travels. He made a stop in Baltimore on the way, and gave a passing glance at its architectural adornment.

"The Archiepiscopal Cathedral," he wrote, "is, perhaps, the chief lion of the place. It is built in the form of a cross, with a dome in the centre, by no means happily proportioned to the dimensions of the building. It contains a few inferior pictures, some of which were presented by the late King of France. The effect of the building is poor, though the interior might be greatly improved by the distribution of statues and altars along the walls, to get rid of the barrenness, which at present, is scarcely diminished by a few pilasters."

It will be noted that Captain Hamilton is a much harsher critic than was Mrs. Trollope, who did find the interior of the Cathedral rather good. The Captain found the Washington monument still unfinished, but he paid his respects to the architect, by stating that its design was "simple and grand, and does honor to the taste of the city," a verdict which still stands good after almost a century.

We shall not pause here to say anything about

either this monument or others, as the subject will be treated more fully in a later chapter.

Like Philadelphia, Baltimore was early a brick producing town. It now has one of the largest brick-making plants in this part of the country. There was found an abundant deposit of good clay in and around the city, and Baltimore was one of the cities that built of brick almost from the start. As has been mentioned, this fact has an influence on the architecture of a city, as the material lends itself to a treatment that is not so well fitted or desirable when either stone or wood is to be used in its stead.

While the early houses in Baltimore do not show any marked characteristics, it may be said that the type is distinctly Northern rather than Southern. They are spacious, and have wide entrances, reached by perhaps a few more steps than were found in Philadelphia houses of the same time, and rather less than in those of New York or Washington houses at the beginning of the Nineteenth century.

The arrangement of the dwelling differed a little from either, and we do not find basement entrances under or beside the main entrance as was common with early New York houses or in Washington dwellings of the same class. White marble has been generously used for steps and for porticos and it should be noted that the marble is of a whiter quality than was used in Philadelphia houses at the close of the eighteenth century, when the bluish stone, or Pennsylvania marble,

CATHEDRAL, BALTIMORE
Designed by B. H. Latrobe

was the favorite building stone in Southeastern Pennsylvania.

The Greek motif is, of course, noted in these entrances, but not so much care has been taken to insure their purity in design as was the case in the Northern cities and towns. In fact, it is rather the influence than the thing itself that is presented.

What we see of architectural embellishment of the better kind in Baltimore may be generally attributed to Robert Carey Long and Robert Mills, with the exceptions already noted, which are the work of Latrobe. The latter, of course, was the master, inasmuch as he was one of the masters of Mills, and evidently had influenced the work of Long.

The early architects of the city, as was the case everywhere in the United States in those days, were the graduates from the carpenter's shop. They were practical builders even before they were architects. While that kind of architect may be deficient in the purity of his taste and design, he is almost sure to be good in the matters of building engineering as practiced in those times, and in the matter of erecting substantial structures. Strength both in design and in construction were the main requirements of the architect and builder a century ago. The Jerry-built house was left for a succeeding age to produce.

Baltimore, like other early cities, also had its amateur architects. They were neither numerous, nor did they, in Baltimore, make a deep im-

pression in the character of the buildings erected in that city. One of these was Justice, and Colonel, Nicholas Rogers, who had been an aide on the staff of Baron de Kalb during the Revolutionary War, and who died in 1822. Colonel Rogers is said to have designed the Assembly Rooms, a structure which was erected in 1797, but it does not appear to have had any particular claim to fame as a piece of architecture.

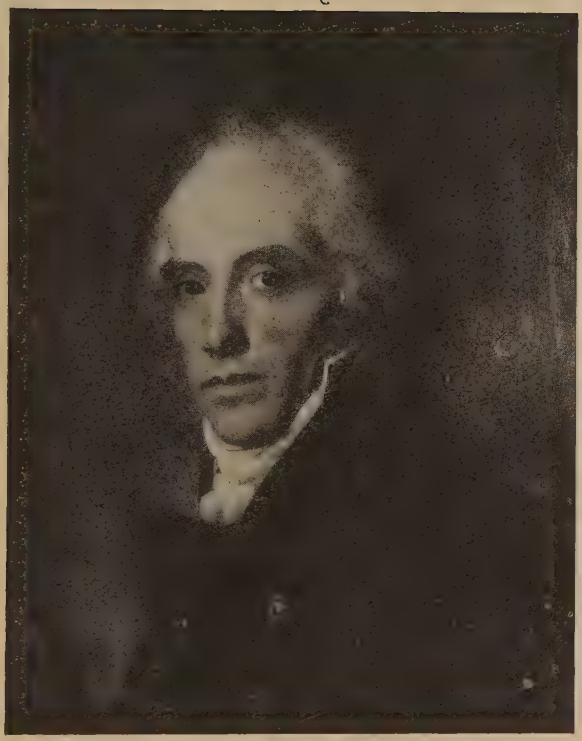
Robert Carey Long, who was a builder at the time, built the Assembly Rooms after Colonel Roger's design, and it may be supposed that much of the design was due to the taste of Long, who had not yet set up for architect. Long was born in Maryland in 1772 and after learning the trade of carpenter went into business as a builder in the City of Baltimore, he became one of the leading architects in that city, and some of his works may be seen today, displaying, as they do, a fine taste which rejected the merely ornamental for form.

One of his early works was the Union Bank of Baltimore, erected in 1807, in which year he also designed and built the College of Medicine. His first work of importance, however, was the building for the University of Maryland, which was erected in 1811. This structure, which still stands, was planned after the Pantheon, although not quite so ambitious. This work shows the influence of Latrobe's Greek teachings, and is a monument of the good taste that early gave Baltimore some claim to its title of the Monumental City.

In 1813 Long erected the Holliday Street Theatre, and one of his last works was the Roman Amphitheatre on North Calvert Street, which had a seating capacity of 5,000, then the largest in the United States. Long also designed the Baltimore Jail, and St. Paul's Church, both buildings still stand. The church was built in 1817 and the Jail in 1832. The feature of the church design was a tower in which the different stories were composed of Doric columns, the whole covered by a small done. The originality displayed in this structure was a stronger feature than was the purity of its design or proportion. Long was one of the original incorporators of the Gas Light Company of Baltimore, the first organization of its kind in the United States.

Long died May 9, 1849, at Morristown, New Jersey, where he was superintending the completion of a church he had designed. His end was tragic in the extreme. Thomas Cummings, in his Historic Annals of the National Academy of Design, refers to the event in these words, evidently written at the time:

"He met with a sudden and melancholy death, unsurrounded by friends, unaided by their comfortings in his last extremity. At the time of his death he was engaged in Morristown, New Jersey, superintending the completion of the interior of a church he had designed and erected. There while at his work he was taken sick with the cholera. His affrighted workmen and comrades running away—deserting him—for want of assistance, it was said he actually died in the



MAXIMILIAN GODEFROY
From the Portrait by Rembrandt Peale in the Maryland Historical Society

church." Long was an honorary member of the National Academy of Design.

George Millimen was another early architect whose work reflected credit to his memory. Millimen was a carpenter and builder. He studied architecture and in 1809 his design for a new Court House was accepted and he was given the contract to erect it. This structure was of stone. He had previously designed the centre building for the Baltimore City Hospital, although the plans have on them the names of Millimen and Dail, architects. Millimen was a prominent figure in the building trade in Baltimore a century ago, and we find his name signed to a set of resolutions supporting the Government in its War on Great Britain in 1812.

Robert Mills did not reside in Baltimore until 1812, and from about that time until 1820 he had an office there and designed many structures. Among these was the First Baptist Church, which was erected in 1818. In this he followed more or less a design he had used for the Sansom Street Baptist Church in Philadelphia, which building was circular in form, and had a seating capacity of 4,000, which up to that time had not been equalled by any other building in this country. Mills also was responsible for many of the fine residences in Baltimore, some of which survive the march of progress.

One of the architects who resided in Baltimore in the early years of the Nineteenth century was J. Maximilian M. Godefroy, a native of France.

who is said by Dunlap to have come to this country after he had been banished from France by the Revolution. He is said to have settled in Baltimore, where he married, and to have returned to his native land in the early twenties of the last century. While he was in Baltimore he practiced his profession, being the architect of the Masonic Temple erected in 1814, of the First Unitarian Church, which was built in 1817, and still stands, and designed the Battle Monument which was begun in 1815. Dunlap also gives him credit of having been a co-worker with Latrobe in the design of the Exchange.

In the Annual Exhibitions of the Pennsylvania Academy of the Fine Arts, in 1811 and in 1813, Godefroy, who had been chosen as an Associate, and who was an engineer as well as a draftsman and architect, displayed numerous exhibits. Among these were designs for a Washington Monument, and designs for the Chapel of St. Mary's Seminary, Baltimore. There also were shown a few of the drawings of American scenery which the artist proposed to publish by subscription. One of these was Harper's Ferry, and a view of the Patapsco at Ellicott's Mills. Godefroy was an able artist, and the portrait of him by Rembrandt Peale is to be seen in the Halls of the Maryland Historical Society.

CHAPTER VIII

CHARLESTON AND NEW ORLEANS

WHILE the cities selected for treatment in this chapter did not comprise all the important municipalities South of Mason and Dixon's Line, outside of Baltimore and Washington, such development in architecture as was to be found in the South after the Colonial period was principally confined to Charleston and to New Orleans. It should not be forgotten that the City of Richmond, Va., exhibited many fine examples of later architecture, but there was not sufficient distinction in these to call forth detailed remarks here. This is said with the knowledge that the architecture of some of the fine residences in Richmond, and some of its institutions, are among the good work attributed to the period at the beginning of the Nineteenth Century.

Climate, as might be expected, played a large part in the form architectural design took in the Southern part of the United States. The pres-

ence of extensive forests of yellow pine accounted for the fact that in this section of the country, where slave labor was cheap, the houses were largely constructed of that wood. Certainly wooden buildings were common in Charleston, until the early years of the last century, although the finer residences in the city and some of its important buildings were constructed of brick and of that peculiar stone usually called Bermuda stone, which is almost identical with the Coquina stone so largely used by the first settlers of St. Augustine, Florida.

Charleston in its early years seems to have fallen prey to fire on numerous occasions, and this circumstance led to the frequent laws against the erection of wooden buildings. These laws seem to have been either defied or evaded, because the erection of frame buildings did not stop, and neither, it might be added, did the occasional fires of magnitude. However, toward the end of the eighteenth century, the building laws began to be observed better, or were regarded as more reasonable, for the erection of wooden structures in the city proper decreased or ceased altogether.

In Scott's Gazeteer of the United States, 1795, the first work of its kind to be published, Charleston is referred to in these words, which indicate the general style of the buildings at the close of the Colonial period:

"The greater part of the houses which were formerly built are of wood, but having often suffered severely by fire, the citizens are now erect-

ing their buildings more generally of brick, three stories high; some of the houses are elegant, and most of them are neat, airy and convenient; and calculated for so warm a climate, being furnished with piazzas and balconies. Almost every family has a pump, but water being so near the salt rivers, and filtered only through sand, it is brackish; which commonly gives those who are not accustomed to it a severe griping. The public buildings are a state house, an exchange, an armory, a poor house, an orphans' house; besides a college and several academies." Scott then enumerates the church edifices in Charlestotn, at that time.

A more comprehensive yet concise description of the character of the buildings in Charleston at the time could not be found. The characteristic which would attract the attention of a Northern visitor were the piazzas. Sometimes these were two stories in height. The balconies also would call forth a cry of surprise, but the reason for both is found to lie in the warm climate of the city, which compells a greater attention to the quantity of fresh air the inhabitants receive than is the case in the more temperate climes of the North.

As there was no need for great warmth in the winter months, we find in these old Charleston houses higher ceilings than are to be found in New England, where the winters were severe and the efforts to heat the rooms required more energy than was the case in the semi-tropical climate of the Southern cities.

THE STATE HOUSE AT COLUMBIA, S. C., 1794
From Drayton's View of South Carolina

Therefore we find these old Southern houses especially roomy; roomy not only as to height of the ceilings, but in area. Also, ground was not so precious as it was further North, and the houses generally are larger than those found during the same period north of the Line. The presence of slave labor, almost entirely, and especially with household servants, accounted for some peculiarities of construction. Usually, where the grounds permitted of it, the servants, or slave quarters, were in a separate building. We find stairways leading to the family first floor, and there the two-storied piazza, where it existed, was begun.

Apart from the requirements of climate and of the dependence upon slaves for labor, the house designs failed to show adherence to any form or style, and in this particular we find them departing from the tradition formed in the North of conforming to type. Generally speaking, the appearance of the larger houses give the impression that the owners were their own architects, for nowhere was there so little restraint practiced in the matter of imagination. The plans often were so unconventional as to be worthy of the term wild. There was little that could be called purity of design, and consequently the result was that this section of the country actually originated a characteristic style, although it might be explained that it was more of method than it was of design, save in those climatic features that were to be found in piazza and balcony.

The use of the balcony in Charleston, as in New Orleans, where the climate was even more tropical, naturally led to the introduction of grill work, and in no other section of the country were to be found iron balcony rails, or other exterior grill work that equalled these Southern examples for design or in profusion. In the Northern cities the summers were neither very long nor extremely hot, excepting for short periods, and we do not find in the early architecture of this part of the United States any balconies, although the Philadelphia Colonial balcony made a short stay, and the New England portico became more numerous.

Both of these features were carried out in wood, and the Philadelphia balcony was not particularly a thing of beauty. It had passed almost entirely by the end of the Colonial period, but in the early years of the last century, exterior iron work, some of it very ornamental, came into fashion in the North, being adapted from some London experiments made in the beginning of the Nineteenth Century.

In North Carolina there were numerous brick making establishments, soon after the Colony was founded, but brick never became a popular material, as has been noted. After the fire of 1740, which did considerable damage over a large section of the city of Charleston, brick was used more abundantly, and we find an Act of the Assembly defining the prices of building materials, and in the list is a standard price to be paid for brick of several varieties:

"For English Bricks, per 1,000, Six Pounds.

"For New England Bricks, per 1,000, Three Pounds and Ten Shillings.

"For Carolina Bricks, per 1,000, Five Pounds."

These figures would lead to the impression that English bricks were imported to Charleston, and also that New England made bricks in sufficient quantity to export them. It should be mentioned that at the time there was a real building boom in Charleston, on account of the ruin wrought by the then recent fire, and that material was sought from every quarter from which it might be had. It is more than likely that the New England brick really came from one of the Northern provinces but not from New England, and if any bricks actually were imported from England, such importations must have been infrequent and of small quantities.

However, at the close of the Colonial period, we find South Carolina, and especially the City of Charleston, making more extensive use of bricks in their construction work.

In "The Stranger in America," which was published in 1807, Charles William Janson, an Englishman, who resided in the United States for some years after the Revolution, wrote that the richest planters in the United States were to be found in South Carolina. After describing the character of the lands and their value, he referred to the buildings to be found upon the plantations, and said that they corresponded to the value of the lands upon which they were built, ranging in value from "the cost of thirty thousand dollars to a miserable loghouse."

JOHNSTON HOUSE, CHARLESTON
Showing Typical Piazzas

"The best houses," he continued, "consist generally of not more than a ground floor, with bed chambers above; and many of them of a ground floor only; but in this case, they cover a considerable space. At the south front it is an invariable rule to attach a piazza, which impedes the extreme heat of the sun from penetrating into the sitting and lodging rooms, and in the evening it affords an agreeable walk. The kitchens and out offices are always at the distance of several yards from the principal dwelling. This is done as to guard against the house Negroes through carelessness setting the house on fire, for they generally sit over it half the night, as to keep out the noise. Negroes are great and loud talkers; and in this warm climate, having wood for the trouble of fetching it, they often sit up, after their work is done, over a large fire, in the summer, when I could scarcely endure the excessive heat of the night in the open air."

While this description refers only to the plantation house, the city houses in the South naturally were more or less smaller adaptations of the same arrangement, and, of course, instead of the house being of a single story in height, they always had at least two stories, and frequently three, with piazzas rising to the third floor, which, likewise was thus protected from the intense heat rays of the sun.

Excepting for the climate, which he insisted was worse than that of New Orleans, Captain Hamilton in his book, "Men and Manners in America," which was published in 1833, wrote

"Except New Orleans, Charleston is the only place I saw in the Southern States, which at all realizes our English ideas of a city. It was quite a relief, after the miserable town I had lately passed through, to get into one bearing the impress of what—in the United States, at least—may be called respectable antiquity. The public buildings are very good; and, although the streets, separately taken, had nothing handsome about them, the city presents an appearance of bustle and animation, which tends to redeem minor defects. The greater part of the houses are of brick and there are many buildings of pretentions equal to any in the Union. A considerable number of the better houses are decorated by gardens, stocked with orange trees, the pride of India, and a variety of flowering shrubs."

Later visitors to Charleston have felt that it had an appearance of a foreign city, and that in its architecture there was something akin to the French influence which is to be found in New Orleans, but this effect must have been that of the grill work and the balconies, with their ornamental iron railings.

Captain Hamilton did not like New Orleans at all. "It would be absurd," he wrote, "to call New Orleans a handsome city. It is not so. The streets are generally narrow, and always filthy; and with the exception of the cathedral, there are no public buildings of any magnitude. But in comparison with such cities as those to which I had been accustomed in the United States, the general aspect of New Orleans may be called

picturesque. The architecture of the older sections of the city is Spanish, and when Louisiana came into possession of France the original taste in buildings seems still to have predominated. The houses are generally one story, and the principal apartment opens at once on the street. They are built of wood, but here and there edifices of greater pretension, covered with stucco, and adorned with verandas, give something of pleasing variety."

The sewage system in force then in New Orleans did not impress the visitor, and he declared that the condition of the streets in the greater part of the city was a nuisance. He found brick sidewalks, but noted that the carriage ways "were left in a state of nature." "The consequence," he continues, "is that after a rain—and the climate is particularly humid—the centre of the street is at least a foot thick of mud, through which foot passengers, when desirous of crossing, must either wade up to their knees or set off on a wild goose chase after stepping stones, perhaps a mile distant, which enable them—if they can jump like a kangaroo—to get over dry shod."

From what has been quoted it will be recognized that at the beginning of the last century Charleston was the finest city in the South, and offered more effective architecture, mostly of a native kind, than any other south of Mason and Dixon's Line. While New Orleans was distinctly a foreign city, with its population of French, Spanish, and their descendants—Creoles, who, whether born there or not, clung to the heritages

BULL HOUSE, CHARLESTON
Period—1800

of their ancestors, Charleston was American, notwithstanding that it had had an influx of natives from San Domingo during the period of the Revolution in that West Indian island. It was also English in thought as it was influenced by its British descent.

When James Hoban, an Irish architect, arrived in Charleston just after the Revolutionary War, he found a fertile field for his art, because, evidently, the only architects who had worked in South Carolina up to that time were builders, rather than artists. Like the better class of carpenters and bricklayers in other parts of the Colonies, those in the Carolinas were equal to the task of designing buildings, and some of them displayed a great deal of talent, but, naturally, their work, so far as its artistic effect was concerned, could not equal that of trained and skillful architects.

Hoban might be said to have been the first professional architect to practice his art in the Carolinas. He was born in Dublin in 1762 and, after attending schools in his native city, won a medal for his art studies, offered by the Society of Arts. He was only twenty when he won this distinction. Just when he came to America is not known definitely, and what he did in the meantime also is not known, but it is presumed that he became associated with an architect in his native city, and that when he arrived in Charleston, about 1783, he was proficient in his profession.

The first imporant work of his erected in South

Carolina was the State House at Columbia, but this was not built for at least ten years after the date assumed for that of his arrival. The building was not particularly imposing and not very large, but it was favorably regarded, and in its design he included the influence of Webb and Inigo Jones, which he had imbibed in his Irish studies. This influence will be found in his design for the President's House, which was the largest mansion that had been erected in this country up to that time.

He designed some of the residences in Charleston, but they do not appear to have been indicated. He could not be said to have been the author of the general design for such dwellings, for that was fixed, evidently by the climate and native requirements, before he arrived. His plan for the President's House was selected in 1792, and it was about that time that he was selected to build the South Carolina State House.

Hoban was regarded as a good draftsman, but the greater part of his professional career was spent in the City of Washington, whither he went to oversee the erection of the President's House. In 1797 he was made Surveyor of Public Buildings in Washington, which position he held until 1803. Hoban did not make a deep impression in his profession in America, but was held in high regard for what he did and for his manners. He died in 1832.

Robert Mills, who was a pupil of Hoban, was a native of Charleston, where he was born in 1781, or not long before Hoban arrived there.

After studying in Charleston College, he went to Washington and entered the office of Hoban, then Surveyor of Public Buildings. Hoban was just finishing the President's House, and was engaged on the Capitol. While in Washington young Mills met Jefferson, who became interested in him and gave him letters of introduction, when, in 1802, he toured a part of the country. Among those whom he met was Charles Bulfinch, the Boston architect. On his return to Washington, Jefferson again became his mentor, and gave him the run of his fine library, which contained the only copies of many valuable architectural works then in the country.

Mills later went to Philadelphia where he practiced his profession in the office of B. H. Latrobe, from whom he probably obtained the greater part of his enginering knowledge. While he resided in Philadelphia Mills was busy. He designed and built what then was the largest church auditorium in the country, for the congregation of the Sansom Street Baptist Church. This was designed on an amphitheatre style, and could seat about four thousand persons. About 1812 or 1813, probably in the latter year, Mills went to Baltimore, where he remained until 1820, when he was recalled to his native city to become a member of the South Carolina Board of Public Works, and remained there until once more called to Washington, this time by President Jackson, to become Architect of Public Buildings, which office he filled until his retirement in 1851.

Mills was an enterprising and original man,

HABERSHAM HOUSE, SAVANNAH
Period—1820

whose activities extended beyond the range of architecture and engineering, although these were his chief work in life. He proposed several schemes for the bettering of his native State, and as early as 1822, in a pamphlet, he proposed the purchase of all low lands and their reclaimation. In the same publication he advocated a plan for purchasing the freedom of all slaves in the State and colonizing them in Africa.

But our interest in Mills is as architect, and in this field he can safely be said to have been a force for good, as the numerous examples of his skill to be seen in Washington, Baltimore, Philadelphia and Charleston attest. He was one of the first men in this country to show an interest toward the erection of fire resistive buildings, but in this field he was not a specialist, and he did not go much further than to suggest that laws should be passed insisting that buildings be erected of brick, to decrease the fire hazard.

Mills's architectural style was always pleasing, well proportioned, and displaying the influence of his teachers, Hoban and Latrobe, which was natural. The tour he made of the Northern cities early in the century was of great service to him in his work. He was able to see just how far architecture had advanced, which was not considerable; however, he saw the tendency toward a correct Greek style, and although he was sometimes more Roman than Greek, showing the care for the substantial rather than for the graceful, he had the feeling that made for good architecture.

In New Orleans, during this period, the influence that was predominant was the French, but New Orleans did not boast of any pretentious mansions or public buildings. The low lying land of the city was not the kind of soil that was likely to suggest the monumental in the modern sense, and, even when Jackson was President, the Crescent City was still very French, having scarcely outgrown its Colonial character. It was picturesque, but it was not progressive in the architectural sense.

CHAPTER IX

INTERIOR PLANS AND DECORATIONS

THOSE readers who have glanced at the former series on the origin of American Colonial Architecture will understand that there are many conditions responsible for the plans and construction of our native buildings. Strange as it may appear, some of these influences have not yet been properly appreciated, yet they are felt even at the present time in the most modern of our houses.

At the present time there is an exodus towards the country, but a century and a quarter ago the movement toward concentration in urban centres had begun. The cities even now are yearly increasing in population, and the farms are becoming fewer in proportion, and this state of things might be thought to negative the assertion just made, that there is a movement towards the country.

The movement countryward is in no sense of

the word bucolic either in its incentive or in its results. It is an even newer style of life—suburban; and that really means that it is neither farm life nor city life, but a newer form of existence. Examined carefully at some future day, it will be discovered that this movement may be directly traced to conditions existing at this time. Electrical invention and the development of the small gas engine are the responsible factors for this movement, they they made it possible. And consequently, the demand, in its turn, has been responsible for a newer style of architecture.

After the Colonial period the American people felt that they had to some measure outgrown the pioneer stage of existence; they were beginning to lay the foundation of fortunes; they were demanding conveniences, which city life made imperative; they had the money to purchase luxuries, so they insisted upon interior arrangements and decorations that in the Colonial period was only the privilege of the few. Uncertainity having been succeeded by a form of national life that made for permanency, for the first time the attention of reformers, although they were not called by that term a century ago, were able to turn their attention and their skill towards the betterment of the city dwellers. Inventors, encouraged by the law, became more numerous, although their inventions, looked at in the light of the present day, would have seemed primitive. Yet they were a step in advance of anything that had been enjoyed by the Americans before that time.

Perhaps the first really important movement that bore fruit was that for the construction of a water supply directly into the houses of the dwellers of cities. Philadelphia led the way in 1800, and its example was quickly followed by cities along the Atlantic Seaboard.

It is difficult for Twentieth Century readers to appreciate the value of this convenience, having been accustomed to an abundant water supply themselves; but before 1800, and even for some years after that date, water was obtained from public pumps erected on the highways in the cities, and in the suburban localities, on the property of the dwellers. The pump water was used for drinking purposes and for the general uses around the kitchen, while all houses had a large vat, or half barrel placed under the leaders from the roof to catch the rain drops. This supply was used exclusively for laundry purposes. Modern toilet and bathing facilities were undreamed.

With the advent of a convenient water supply, it was only natural that plans for dwellings should be improved to meet and take advantage of the new order of things. The water supply made the old order of living obsolete, and along with it went the old arrangement of rooms and even of the houses themselves. No one who talks of the good old times would be willing to exchange for even a day modern conveniences for the best that was to be obtained a century ago.

So strong are old customs that it was very nearly a generation after the first water works were put into operation in Philadelphia before

A PENNSYLVANIA HALLWAY
Circa 1800

the residents of that city began to properly appreciate its advantages, and it was fully a quarter of a century before what might be regarded as modern uses of a water supply were beginning to operate. As a matter of fact, the idea was so new that it called forth a new trade, that of plumber, who was to install the pipes, and the hydrants and the spigots in the houses where the supply was carried. To be sure, the plumber was a very old trade, but it had to take on a new meaning and a new work. Formerly the plumber was a worker in lead. He roofed the houses (in Europe) and made the gutters and the rain water leads. Now he had to solder pipes, and attach the conveniences.

Up to this time no dwelling, no matter how wealthy the occupant, had a bath room, and yet the ancient Roman houses whose ruins have been found in England, did have baths, and also had hot baths. However, that was not to be in this country for many years.

The first evidence of the convenience and the sanitation to be obtained from a handy water supply was given by the invention of what was called the water closet, which began to make its appearance not long after the enlarged water works in Philadelphia was put into operation in 1823. This enlarged plant was world-famed as the Fairmount Water Works. It had a capacity that took care of a growing city for forty years, during which time the entire planning of the city dwelling was changed.

There are persons now living who can recall the

days when they only knew of a bathtub by reputation, and it is even possible at this late day to learn of an old house which does not yet possess this very necessary accessory. On this subject there has been a great deal of misinformation spread by writers who did not delve far enough. It has been asserted that the first bath tubs were used in the forties, but as a matter of fact, they were in use in Philadelphia in the late twenties. The first row of modern dwellings erected by the estate of Stephen Girard, in Philadelphia, 1833-37, contained bath tubs, and bath rooms, together with the modern toilet facilities. These houses were the last word in city construction in the days when they were built, and there were persons who regarded them as undemocratic in tendency because of the existence of facilities for personal hygiene which they contained.

The advent of the bath tub naturally led to another improvement, and this was in heating; in the heating not only of the building but of water which could be carried to that part of the house from a central plant. The steam range came into existence about 1830, but for many years afterwards the houses of both rich and poor were heated by stoves placed in each room. The wealthy had their grates, in which logs were burned, but the hot water was obtained from the steam range.

It should not be thought that either baths, water closets or steam ranges were universally in use at this time, for they were not, being the possession at first of the progressive and the

wealthier class of persons, exclusively.

Lighting of houses was accomplished for many years after the Colonial period without any perceptible advancement in the systems in use, which were of candles and whale oil lamps; but at the incoming of the Nineteenth Century there were experiments in the use of various gases intended to improve the systems. However, it was not until after the period covered by this series—1830, or thereabouts—that gas was being more generally introduced into houses as an illuminant.

Timidity was displayed on the part of the people to either take up the handy water supply and later to introduce gas. There were many reasons given by opponents to both at first, intended to show the dangers that would attend such modern methods. In this respect a vast change has come over the people of the United States since that period, for now, owing to the advancement of publicity methods, the people are eager to take hold of any improvement or convenience that is likely to make their lives either easier or pleasanter. But a century back, this attitude was unknown, or appreciated only by the few advanced thinkers in each community. Even down to the close of the Civil War period there were persons of wealth who would not have any other light in their dining rooms than that given by the cluster of wax candles in their candelabra. Such persons regarded the use of gas fixtures in that apartment as a species of vulgarity, affected by the newly rich, for gas was yet in its infancy as an illuminant, and coal oil lamps had taken the

ADAM STYLE MANTEL IN PENNSYLVANIA—1815

place of the sperm oil lamps and lard oil lamps as lighting systems in the average houses.

The costumes of the people, and the furniture of the houses, all had a determining effect upon the architecture of the period.

At the close of the Colonial period rooms in dwelling houses generally in the cities had high baseboards where they were not entirely panelled. The wood work was painted white, and the doors occasionally were of mahogany. The floors were carpeted with rag rugs or carpet, and fireplaces were large and capacious enough to contain a hot blazing fire of logs. Rooms did not contain a great deal of furniture, because furniture was costly, the best coming from England, and the whole run of daily life was calm and not too busy in the modern sense of the word.

About the beginning of the period there came in the modeled ceilings that had become popular in English houses in the early part of the last half of the Eighteenth Century, and made possible through the influence of the Adam designs, which were peculiarly adapted to the delicate tracery and splendid lines desired in a ceiling of the period. Modelled ceilings, of course, do not date from this time, being of much earlier origin, but the modeled ceilings still to be found in the ancient houses of the better class in the United States date from the end of the Eighteenth Century and certainly after the Colonial period.

With the gradual abandonment of the wood paneled walls and the advent of the modeled ceilings, which usually were bordered with a

heavy cornice of wood carved, oftentimes, in an elaborate manner, came the figured wall papers, now so much prized where they may be seen. These became more frequently used in this country about the year 1800, although there are evidences that they were used several decades earlier.

Virtually all of this wall paper came from Europe, with some of it originating in China. Indeed, on account of the commerce carried on with Eastern Asia in those times by our rich merchants, it might be said that as much of this gorgeous and highly pictured wall covering came from China as from Europe. As might be imagined, however, the European wall papers were ornamented with scenes that harmonized with the modeled ceilings, and the carved wood work of the apartments, better than did that which came from Asia. Some of the European papers displayed scenes of grandeur and romance that are to the present time regarded with pleasure. They pictured palaces, temples, blue seas and skies, and picturesque trees in colors that were a delight to the eye.

The interior decorator had not been invented in those days; that is, not in the modern sense of the term. Consequently we find houses in which finely modeled ceilings, beautiful wood-carved mantels and cornices, and walls covered with picture papers, adopting the Venetian blinds for the windows. The latter came into general use in this country about the time of the War of 1812, for no exact date may be set for their introduction.

People generally in this country had reached a higher stage of living; the comparatively few rich families of the Colonial period had been augmented in number, and, as usually follows, these newcomers delighted to obtain all the conveniences and all the luxuries to which they had formerly been stranger. They were, too, a little more progressive, and that means that they were not satisfied with merely what went before, but with those things which were newest and best.

A new age, that of luxury, had arrived. Looking back at this luxury from a distance of a hundred years, it does not look so luxurious. Indeed, mechanics of the present day have many more luxuries than were enjoyed by the richest city dwellers of a century ago. The Colonial furniture which is today so much treasured was at this period being discarded as old-fashioned.

As a matter of fact, the American Revolution had less to do with the changes in American architecture than had the French Revolution, which came upon its heels. There was a large French sentiment in this country, as was shown by the greetings which welcomed that unmannerly Genet when he came here as the Representative of the French Revolution. The movement in France was a revolution in the widest sense of the term, and not exclusively a political turnover. It turned over thought, and art, and taste. and morals, and gave to each of these a new significance, as it might be said to have also weakened each.

With the new French Republic quickly giving

DETAIL OF WOOD-CARVED CHIMNEY-PIECE
Circa 1815

way to Empire with all the state and pomp that could be rescued from ancient times adapted to the new regime, an age of luxury and of freedom, and even license, naturally followed. Yet the movement was a good one for art. It flourished as it had not flourished under the paternalism of kings and princes, and the architecture and trappings of imperial Rome were conscripted to make the new order of things beautiful. The Empire style, as it has been called, was not directly adopted in the United States, but its fashions, its furniture, its decoration, all were influential in what followed in architecture and decoration in this country.

Adam, the British architect, had, in a measure provided the soil for this new increment of style and taste. The Empire style was a little more florid; a little more robust, as it was a little more Roman than Greek in its origin, but naturally, other and native elements had a larger influence in this country, and they were not connected with the revolution in either France or the United States.

We have mentioned the beginning of municipal water supply as being an influence in the planning of city houses, and it should also be mentioned that a little later the introduction of anthracite coal had a still greater effect in the living habits of the people and naturally on the design of their homes.

It was not until 1820 that anthracite coal was first offered for sale in Philadelphia, and few persons could be induced to try to burn it. By

1825 there was a more general use of this new fuel, and in 1828 there was placed on the market a stove designed to cook with anthracite and also to heat water from the house supply. From this time dates the possibility of the bath tub, with its hot and cold water.

Illuminating gas had been exhibited in spectacles as early as 1796 in Philadelphia, but it was not until 1817 that the first efforts to use it for actual illuminating purposes were tried. In that year Peale's Museum, then in Independence Hall, Philadelphia, was lighted in this manner. A year earlier a gas company was incorporated in Baltimore, and other buildings in Philadelphia were lighted by gas in 1820, among them the Chestnut Street Theatre in Philadelphia, but the Philadelphia gas works was not in running order until 1837, and it really was from that date that gas as an illuminant began to be used in the houses in that city.

Fireplaces became works of art, owing to the inimitable designs provided for them by Adam and several other distinguished designers and architects. At the beginning of the Nineteenth Century probably no book on building failed to contain one or more styles for carved fireplaces and mantlepieces. This form of household adornment, of course, was not unknown to the Colonial period, for it was during that era that the more elaborate of these decorations became in vogue. Several wood carvers in various parts of the country gained distinction for themselves, and some of them fame, by the really artistic

work they produced.

Not only fireplaces, but cornices, doorways, entrances, then usually referred to as frontispieces, stair rails and bannisters, were turned out with a skill and a feeling for their artistry that has not since been equalled. Foremost among these workers undoubtedly was McIntire, of Salem, Massachusetts; and in the same state, Willard also gained local celebrity for his beautiful work. In the Middle and Southern States other carvers were found who accomplished some remarkably symmetrical and artistic woodwork, but their names have not been so carefully preserved as the two mentioned, who also were architects and, in a measure, builders. In Philadelphia Rush, the carver, probably exceeded in achievement any other worker in the art then in the country, but he specialized in figureheads for ships, and in sculpture in wood, and thus is not so widely known for his other carvings, but is still known where his preceptor, Edward Cutbush, who came from London just before the Revolution, established himself in Philadelphia as a carver, is seldom mentioned.

The people began to take a new outlook upon life, and were striving to escape from the swaddling clothes which had held them for two centuries before the Colonies cemented themselves into a nation. Public buildings, for the first time, began to display dignity and art in their architecture; churches began to be something else than meeting houses, and the whole life of the city people suffered a metamorphosis

DETAIL MOULDED CEILING, BELMONT, PHILADELPHIA
Circa 1790

that became the emblem of national life.

Utility, for the first time since the country was settled, became secondary to convenience and aesthetic taste. Luxuries were not unknown by even the middle class, and Mrs. Trollope, who visited the United States during the latter part of the period under discussion, gives us this picture of the better class of dwellers in New York City in 1830:

"The dwelling houses of the higher classes," she wrote, "are extremely handsome, and very richly furnished. Silk or satin furniture is as often, or oftener, seen than chintz; the mirrors are as handsome as in London; the chiffoniers, slabs and marble tables as elegant; and in addition, they have all the pretty tasteful decoration of French porcelain and ormolu in much greater abundance, because at a much cheaper rate. Every part of their houses is well carpeted, and the exterior finishing, such as steps, railings, and door frames, are very superior. Almost every house has handsome green blinds on the outside; balconies are not very general, nor do houses display externally so many flowers as those of Paris and London; but I saw many rooms decorated within exactly like those of European *petite maitresse*. Little tables, looking and smelling like flower beds, portfolios, nick nacks, bronzes, busts, cameos, and alabaster vases, illustrated copies of lady-like rhymes bound in silk, and, in short, all the coxcomalities of the drawing-room scattered about with the same profuse and studied negligence as with us."

CHAPTER X

ENTRANCES AND ORNAMENTAL IRON WORK

THERE was little opportunity in the American Colonies for artistic workmanship. Naturally, here and there a wood carver who felt the longing for something better, ventured timidly into the realm of better design. It was not always better, either, but the desire and the craving were present, and it bore fruit in the best expression the artisan could give it.

One of the first objects to have bestowed upon it, this artistic treatment, was the doorway. Even the common house carpenter of the time, saw the necessity for doing his best to make the entrance to the house inviting, and he bestowed upon this feature all that was in him to bestow.

By the time the Colonial period had come to an end and the country felt itself free not only politically, but from the influence of the mother country, which was even more important, the ar-

tistic side of the house, and of buildings generally, began to show improvement in design.

The heritage at this period might be said to have consisted of very little more than the use, or misuse, of Palladian windows, and of ornamental entrances. These features probably were receiving more attention in New England, than in any other part of the country at this time. This is all the more strange, because, so far as the artistic feeling is concerned, no part of the country was so backward or so negligent, as the New England section. Suddenly it developed a veritable hothouse of artistic carving. Much of it very elaborate, and some of it, rather out of keeping with the environment in which it was placed.

The classic revival in Europe had permeated the New England districts, and while they felt unable to afford stone structures, they accepted what was regarded as the next best substitute—the stone work of Europe was translated into the wood of America—and painted white.

It is interesting to note the difference between the doorway designs of one part of the country and another. Thus, at the beginning of the Nineteenth Century, or more properly, at the close of the Eighteenth Century, we find a doorway, entrance in New England very different in design, from the doorway on a similar sized house, in the Middle Colonies, and again, neither of these was likely to find a close parallel in any doorway of a Southern house. But even more than this, these designs were not even sectional in feeling, except-

DOORWAY, PRESCOTT, CANADA

ing in the broadest sense of the term.

Thus, we do not find the same kind of doorway in Maine that we find in Massachusetts, of the same period, but what is more interesting in this connection, we do find the Maine doorway reproduced in certain river towns in Ontario, Canada. By river towns here, is meant settlements along the St. Lawrence. Especially is this true of the little town of Prescott, right across the river from Ogdensburg, N. Y. Here the more ancient doorways are strikingly like some of those found in Portland, Maine. The house in which the poet Longfellow, was born, which is fortunately maintained as a museum, in Portland, Maine, has this type of doorway, which seems to have been typical of the Northern parts of the United States and Southern Canada, about the beginning of the Nineteenth Century.

If this design represents anything, it is that these sections were still only a little advanced from the pioneer stage, so far as architecture was concerned at this time, and while the people had a desire for something better than severe plainness in design, they were either financially unable, or artistically unable, to afford improvement. However, it was a decided step in advance, and was in the right direction. It would also be well to point out that very little of what has been called the classic spirit, is denoted in this style.

Unless these statements are somewhat qualified they may lead to a false impression. So far as the difference between the so-called Maine doorway

DOORWAY, LONGFELLOW BIRTHPLACE.
Portland, Maine

and some of those in Massachusetts is concerned, it should be said that it is more by way of detail than otherwise. As a matter of fact, the doorways of this period both in New England and in lower Canadian towns are purely British, and are based upon some English houses of the period just after the Revolution.

The principal features of this doorway, are, first, the shape of the transom, and second, the two light sections, one on either side of the door, to illuminate the vestibule. The design really received more artistic treatment in the course of its naturalization here than it ever did in England. The Maine transom, instead of being semi-circular in form, is semi-oval, and this style is to be found in some of the houses in Salem, Massachusetts, which were designed by Samuel McIntire, the wood carver and architect of that town. In Canada, the style is maintained in all of its pristine ugliness.

The coming of the newer style town house, which was perhaps, even larger than many of the Colonial mansions which had been built in the country, or suburbs, also called for new treatment for the doorways. The fine classic entrance, which had been developed during the latter part of the Colonial period, was giving way to something regarded as more magnificent and more in keeping with the new wealth of the people.

The houses were broader, and higher. The three and a half story dwelling, with basement apartments for kitchen, etc., copied with variations after the London house of the time, called

for an entrance which was not so trivial as the former designs for this feature. Hence we find the porch, or portico, arrives. This feature, of course, bears no resemblance to the modern porch, nor has it any affinity with the piazza of the Southern houses, which were designed for comfort rather than as ornaments.

As, especially in New England, these porches were constructed of wood, and painted white, they permitted of treatment after the style of the Greek temples, and we find the attention given to this feature had a great deal to do with what has been called the Greek Revival in America. There probably was quite as much that was Roman in this architecture as there was Greek, and it might be more correctly termed the Classic Revival, if one wants to define it or label it for recognition.

These porches on New England houses are now the treasures of every one who has a taste for the better things in Architecture. The porch in other parts of the country was not carried to the same state of perfection, although the style was repeated in good houses in virtually every large city in the North.

In Philadelphia the doorways of the larger houses followed more or less closely the British design, although differing from those still to be found in Canada. So lately as the year 1812, Strickland designed one of these for the book of styles and prices issued by the Practical House Carpenters' Society. The style, in Philadelphia, and probably elsewhere, was also adapted to large windows in these larger dwellings. Mills used

them, and so did Haviland, when he later came here to reside.

It might be said to have been the last stand of British architectural styles in this country, so far as following modern design is concerned, for the more ancient types made popular in the works of Wren, Webb, Hawksmoor, and other British masters, naturally retain even until the present day an influence that shows no sign of waning.

The fan light, as the semi-circular transom, over the doorway, was termed, received a great deal of attention from American architects. It seemed to be the one place where an otherwise plain house might be allowed to display a little of the art feeling of the architect. This was permissible for smaller houses, since the added cost was not seriously large.

The fan light was brought to high perfection in Pennsylvania, and in Massachusetts. In the latter State, it might be said to have suffered from over elaboration, which was the principal defect in the porch there. As there might be some curious interest in the cost of these old fan lights, we may quote from the book of prices of the House Carpenters' Society the following:

Fan sashes, principal lights, each.....67 cents
Sub-division, each .....33 cents
Beading before sashes in cased frames,
per foot ..... 2 cents

The designs of Strickland, which are to be found in the book, are not particularly beautiful, being principally groupings of geometrical forms, yet they are sufficiently involved to have called

A PHILADELPHIA DOORWAY
Circa 1800

for a large share of skill on the part of the carpenter and joiner of the period.

In the large cities in the Middle States the principal essays in ornament were directed to improving the facades and the entrances of the dwelling houses of the better class, yet they were all of them more or less of a pattern, and a few of the buildings erected at the beginning of the Nineteenth Century displayed any distinction or conspicuous feature making them a thing apart.

What were called double houses were frequently to be met with, and that meant that there was a considerable breadth to the facade. This breadth called for a vastly different treatment and fenestration, from that with which the large Colonial house had been associated. In the latter there were innumerable fair-sized windows, of the primitive pattern; in the new, there was to be found fewer windows, but larger ones, and these usually set into sunken spaces in the wall. The window was really an outgrowth of the Palladian, but without its fine, classic features. There was the large window in the middle, supported by two long thin windows, separated by pilasters, and sometimes the whole surmounted by a classic cornice.

Doorways, as has been indicated, differed very widely in different sections of the country. In New England, they ranged from the imposing porch to a more modest entrance which also was covered, but which was called by one of its designers, Benjamin, a Frontispiece. This latter, however, was the product of the latter part of the

A PHILADELPHIA FAN LIGHT
Circa 1815

period of which we are here treating, and may be set down for the second and third decades of the Nineteenth Century.

Several of the American Architects excelled in the designing of these entrances. Asher Benjamin, already mentioned, was very successful, and exerted great influence, owing to the fact that he published books of designs, which were largely used throughout New England, and evidently were not unknown in other parts of the United States at that time.

In Baltimore and in Philadelphia, Robert Mills designed many dwelling entrances that were charming in the classic taste they revealed. Strickland, in Philadelphia, designed a few, but they were not in keeping with his public buildings, in which he evidently felt a deeper professional interest.

While the art of making iron castings was not unknown in the Colonial period, it remained in its more or less primitive form until about the opening of the Nineteenth Century. So far as it was connected with building, until that time it was confined to certain articles, which would really be termed hardware—hinges, door-plates and stoves.

But now, the art of casting iron had been improved, and the founders became a little more ambitious in their design. The most outstanding architectural feature of this period is not really so much the change in architetcural styles, as it was the introduction of iron into building.

There seemed to be something gleeful in the

welcome builders gave the new product of the time. Heretofore if anything out of ordinary was desired in iron for a building it had to be fashioned out of wrought iron. This substance had its advantages in its ability to stand strains, but it could not be produced so cheaply as cast iron.

Iron castings, also, showed a tendency to withstand the ravages of rust, and in this respect it may even today be said to have a value in certain situations over steel. But what delighted the architects and builders of the period was the fact that these castings could be given fine sculptural form, which would add to the settings of a building.

Iron work, for railings, balconies, and similar features had been used considerably in certain Southern cities long before this time, but all of this grill work was wrought iron. It was very beautiful, but it required fine artisans to work it properly, and these were not always at hand. Now came the cast iron founder, and he arrived at a psychological moment, if, indeed, the moment had not produced him to answer the call.

In 1804 a foundry for casting iron for buildings was established. This foundry was started by James Yocom, who, if not the first to engage in this kind of work in the United States, certainly was a pioneer. Yocom's Philadelphia foundry was the main source for most of the architectural iron work used in that city and in other cities, for many years. Some of his efforts were not particularly artistic, but by degrees the foundry turned out some of the best iron castings used in

the country.

When architects realized that they might secure railings that were ornamental and yet not dear compared with wrought iron, they immediately set about designing features which command serious admiration of architects of the present day. Later in his career, Yocom designed what he called the iron front building, and these fronts were largely used all over the country in the middle of the last century. A few of them stand today, and while they seem to offend modern taste, in their day they were regarded as something only a little less than a world wonder. In style they reflected something of the classical columns or pilasters and cornices that formerly had been cut in stone at Athens and Rome, and in wood in New England. Here, they were cast in iron and painted.

Asher Benjamin, a New England architect, published many pages of designs for balcony railings, fences, lamps, vases, and rosettes, to be used by the iron founder, and that these designs were successful is testified to by the frequency with which they are met with in old buildings.

Even as this is written there remain in Philadelphia many specimens of this age of cast iron, but the buildings in which they are to be found are being rapidly displaced, and in a few short years the last of them will have disappeared. It is fortunate that an interest has been manifested in this phase of architectural work, and many of these features have been photographed by Philip B. Wallace, who has thus saved them for future

TORCH TERMINAL IN CAST IRON

SHOE SCRAPER OF CAST IRON

ages to study.

As with everything that is new, the early attempts at architectural iron castings suffered from over elaboration in design. They were too ornate, which was to be expected from a people who were emerging from the rather severe and modest artistic efforts of the Colonial period. However, they were largely American in inspiration, so far as an adaptation from Greek and Roman forms may be said to be native. But at that time American architecture altogether was undergoing a revolution. A change was demanded, and entered upon before the people even had an idea of the proper destination.

As was natural a period of bad taste that lasted for several decades may be said to have followed this over elaboration of detail in architectural work. About the close of the War of 1812 architects began to develop; several from England came over, seeing the need for professionals, and at the close of the period covered by these chapters, or about 1830, American architecture had improved; popular taste was better, and Americans began to speak with pride about their architectural structures, while travelers wrote about them, patronizingly, to be sure, but they admitted it was better than they had expected to find here in the wilderness.

Wealth of the inhabitants in the larger cities was on the increase, and that was influential in determining the limits of architectural beauty, and tasteful desires. Considerable ornamental iron work was used on buildings of all classes.

The fact that it was a cheap substitute for wood carving, or for sculptured stone, had its effect in making the demand large, and it must be admitted that toward the close of the third decade of the last century the ornamental iron work frequently was a thing of great beauty. Some of the specimens now admired date from this time.

The amount of design lavished upon the terminal of an iron railing was something for admiration, and even the shoe scrapers, with which almost every dwelling entrance was provided, often were interesting in design. Some of the designs were of a lyre, and others more primitive in shape. The vases, torches, and other surmounting ornaments of railing terminals often were really things of beauty. From the abundance of this kind of work to be found in every large city in those days, one might be pardoned from alluding to it as a little age of cast iron. It was little in the sense that the "age" did not long continue, certainly it did not long continue to be tasteful, and soon passed into cast iron fronts, and other abominations, but this was at a time that is entirely outside of our scope.

CHAPTER XI

EARLY MONUMENTS IN THE UNITED STATES

AMONG the very first actions of the young Continental Congress, was to order a monument. This fact is not so well known as it should be, as even the object of the monument is sacrificed in the majority of histories to the political issues of the time.

On the last day of the year 1775, the gallant Irish-American General, Richard Montgomery, fell in the attack on Quebec. He had formerly been an officer in the British Army, but had resigned from it to try his fortunes in America. While here the Revolution started and feeling that longing for freedom that was inherent, he threw in his lot with the Americans, and perhaps had another interest, for he had married an American wife. He was loved not only by his own army, but even the British felt a pang of sorrow that equalled that of the Americans, in his loss.

Montgomery's loss was the first serious loss of the Revolution to the Americans, and when, early in January, 1776, his death was reported to Congress, that body appointed a committee to devise plans for some fitting memorial to the heroic officer. Therefore, the committee reporting in favor of a monument, Congress, on January 25, 1776, passed a resolution providing for such a memorial in these words:

"Resolved, That to express the veneration of the United Colonies for their late general, Richard Montgomery, and the deep sense they entertain of the many signal and important services of that gallant officer, who, after a series of successes, amidst the most discouraging difficulties, fell, at length, in a gallant attack upon Quebec, the capital of Canada; and for transmitting to future ages an example truly worthy of imitation, his patriotism, conduct, boldness of enterprise, insuperable perseverance and contempt of danger and death; a monument be procured from Paris, or any other part of France, with an inscription sacred to his memory and expressive of his admirable character and heroic achievements; and that the Continental treasurers be directed to advance a sum, not exceeding £300 sterling, to Dr. Benjamin Franklin (Who is desired to see this resolution properly executed) for defraying the expense thereof."

The whole story of this monument is told in "The Life and Works of Jean Antoine Houdon," by Charles Henry Hart and Edward Biddle, and

in that book one who wants to learn more of the transaction must look. Briefly, it may be said here that the monument had a rather varied career.

Franklin did not sail for France until late in the same year, and did not arrive in Paris as diplomatic representative of the Colonies, until a few days before Christmas. Franklin selected for the work Jean Jacques Caffieri, who is set down as Sculptor to the King, and who was one of the principal artists in France at the time.

In the summer of 1777 Caffieri was at work on the monument, and soon had his design, which was for a cenotaph, ready for the Salon of that year. In the same Salon Caffieri showed his bust of Franklin. Owing to the fact that the Colonies were at war with England, and to France's position at the time, the name of the general was omitted from the description; and even its destination was not given, omissions which caused some comment. The memorial was described in this way: "From an altarpiece supported by two brackets rises a broken column, on which rests a cinerary urn. On one side of the column is a military trophy, joined by a branch of cypress; on the other are the emblems of liberty, with a palm branch. Under the altarpiece, between the two brackets is an escutcheon and a white marble table for the inscription."

Naturally, owing to the state of war, it was a dangerous matter to transport the marble monument, after it had been completed a year later. However, it was shipped to the care of Joseph

CENOTAPH TO MONTGOMERY
Ordered by Congress, 1776

Hewes, at Edenton, North Carolina. It appears, from a letter of Franklin, that it had been the intention to attach the memorial to the walls of the State House, in Philadelphia, where Congress sat.

The matter hung fire for years, and in 1784 on motion of Mr. DeWitt, seconded by Mr. Gerry, Congress, June 1, 1784, passed resolutions that Hewes, "or the person into whose hands the monument is," be requested to deliver it to the Superintendent of Finance, to be transported to the city of New York, where it was to be erected in such part of the state as the Legislature of that state may judge proper. The expense was to be borne by the United States of America.

The monument seemed to be a drug on the market. No one seemed to know what to do with it. The New York Legislature awarded it to the city of New York, ordering that it be erected at such place as the mayor, aldermen and commonalty of said city shall appoint. Franklin frequently in letters to friends asked what had become of the work of Caffieri. In 1786 he wrote to Jay, from Philadelphia: "The monument of General Montgomery—May I ask what has become of it? It has formerly been said that republicks are naturally ungrateful. The immediate resolution of Congress for erecting that monument contradicts that opinion. But the letting of the monument lie eight years unpack'd, if true, seems rather a Confirmation of it."

Finally, in April, 1787, the Common Council of New York City decided that the monument

should be erected in the front wall of St. Paul's Church in that city, but two more years elapsed before the cenotaph was really in place.

It is rather remarkable that so much interest should have been taken in monuments in the early part of the year 1776. No other public monument had ever been erected in the Colonies, if one excepts the lead effigy of George III, which was put up in New York City before that time, and the marble statue of William Pitt, erected in Charleston, S. C., in 1770. It is remarkable that any interest was being taken in a work of art when the country was beginning its struggle for freedom. Proof that interest in art was present is shown by the fact that Congress realized that such a work could not be obtained in this country at that time, and directed that a French sculptor should be chosen. At a prior date the sculptor would have been chosen in England for a monument, but in 1776 that was naturally out of the question.

But we find Congress ordering a work of art a year and a half before it ordered a flag, and almost six months before it had adopted its Declaration of Independence.

It will be noted, however, that after the monument had arrived here no one seemed to know what to do with it. Times had changed, and the weariness of the war had told on the Americans.

As has been shown in previous chapters, the country immediately after the Revolution and the adoption of the Constitution, began to feel the joy of freedom and its responsibilities. One of

the latter was the necessity of proving to the world that the experiment was a success, and no success in government is complete until the people have shown a tendency toward good taste, in architecture, literature and the arts and sciences generally.

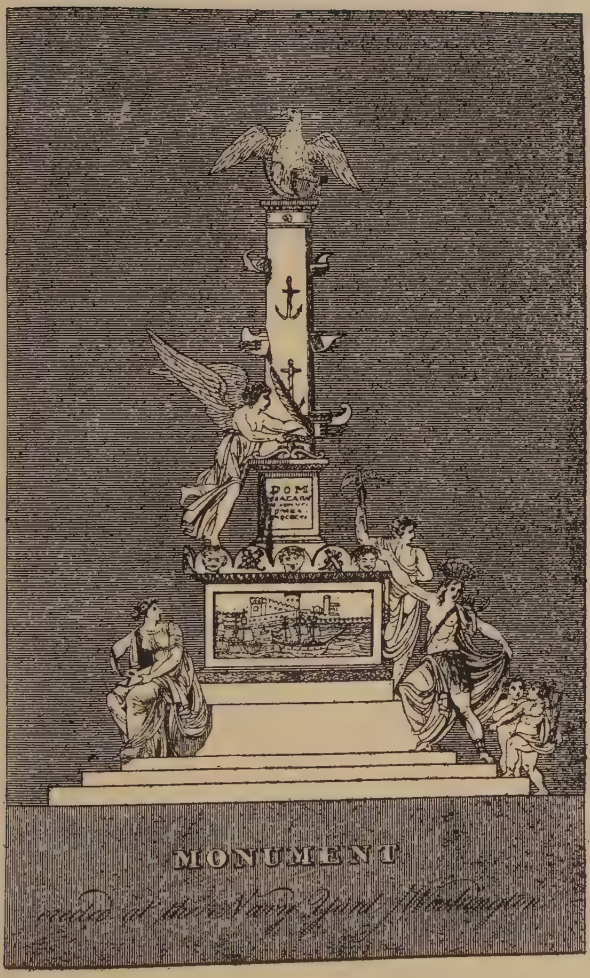
While the designer of the first American monument was a Frenchman, the designer of the second was an Italian, and neither of the artists ever saw the United States, the work upon both monuments being executed in Europe.

Like its predecessor, the second monument had a period of homelessness, but was finally placed in the Navy Yard at Washington, D. C.

This Naval Monument, as it was called, was intended to commemorate the gallant services of the Navy in the war with Tripoli, and was paid for by the officers of the young Navy, who one and all contributed a share from their slender pay.

This action was taken soon after the war and once more it was recognized that the United States was not then in a position to erect a monument of a worthy character, so the good offices of the Bishop of Florence, Italy, were secured by Captain Porter, of the Navy, and the sculptor, Micali, of Leghorn, was commissioned to design and carve the monument in Italian marble.

When the monument arrived, having been brought from Italy in the hold of the frigate Constitution and landed at Newport, Rhode Island, considerable discussion arose over its final destination. It was thought of placing it in the Cap-



NAVAL MONUMENT
Erected in 1808

itol at Washington, but the unfinished state of that building, and the height of the monument prevented it from finding a resting place there, and finally, in 1808, it was placed in the Navy Yard at Washington. The transfer of the marble blocks, although they had been carefully packed, was not completed without damage, and when the monument was set up in Washington it was found necessary to replace some of the slabs which composed the lower base with similar pieces of Freestone. This monument has since been removed to the U. S. Naval Academy at Annapolis.

Commenting upon the work at the time, B. H. Latrobe, the architect at the Capitol, wrote, "The general style of the work is not of bad taste, and there are many points about it that are excellent. Its execution is not of the first class, but it is not in any part bad, and for a work standing in our climate, in the open air, it is sufficient. The six figures, which surround the column, are very unequal in merit and execution. That of Commerce, at the northeast angle, is the best. The figure of America is the worst, and is unfortunately the most conspicuous, as that of Commerce is the least so.

"The monument itself consists of a rostral column, of the Roman Doric order, mounted on a pedestal, to which the character of a sarcophagus is given. On the top of the column is the American eagle, bearing a scroll, with the Federal motto, *E Pluribus Unum*. The column itself has, on the east and west sides, each three antique

rostra, or beaks of gallies, and, on the north and south, antique anchors in flat relief."

It is interesting to see that critical taste was not wanting in the country at that early period. However, Latrobe was by all odds the leading architect of the country at the time, and a man of great taste, judgment and experience. It is not to be thought that his views were those of the majority, who undoubtedly were charmed with the monument because it came from Italy, which in the early part of the nineteenth century was synonomous with art itself, in the minds of many Americans.

This monument, which cost three thousand dollars, a price which even then is said to have represented a reduction on the part of the sculptor, never obtained much fame, but it is interesting to note that more than eighty years later the rostral column was once more used, in the Columbus monument in New York City, this time, to be sure, in a more dignified and imposing manner.

The third public monument to be erected in the United States was also the work of a foreign artist and architect. This was the Battle Monument, which was erected in Baltimore in 1815 in commemoration of the citizens who fell in defense of that city in 1814.

Maximilian Godefroy, the designer, was a French architect, artist and engineer, who as has already been told, in an earlier chapter, resided for some years in Baltimore at the beginning of the nineteenth centuery. In the exhibitions of the Pennsylvania Academy of the Fine Arts, in

Philadelphia, he had shown designs for a monument to Washington, and also had displayed a painting of the Battle of Pultowa.

As the editor of the Port Folio, in an article on the Battle Monument, January, 1816, remarked, Godefroy was "an artist pre-eminent in taste, an architect of fine talents, and an engineer of high distinction. So rarely endowed by nature, and so richly accomplished in departments of art that are both useful and ornamental, it is much to be regretted that he has not received public estimation, but more especially in public employ, the standing which he merits."

The Battle Monument is an original conception, and in that sense a striking object. The mixture of Egyptian in the base and Roman in the fascis is naturally a combination that we do not believe harmonizes, but it was a daring innovation, and in that event deserves to be better appreciated. This monument, as were the others described here, is built of marble, and it is interesting to also note that it was the first public monument to be actually carved and erected in this country, from native materials. It is true that our native genius had not yet shown itself in the designing of a public monument, but that event was not to be long postponed.

Correctly speaking, another monument had not only been designed by an American, but the cornerstone of the work really was set ten weeks before the cornerstone of the Battle Monument was laid. Both of these works were in the city of Baltimore, which gave to that city is rightful

WASHINGTON MONUMENT, BALTIMORE

title of the Monumental City.

As early as 1805 a movement was started in Maryland to erect a monument to Washington, a plot of ground was appropriated for the purpose and the movement went along gradually, until 1809, when the association asked authority to raise $100,000 for the purpose. A prize of $500 was offered for the approved design, and in 1812 this prize was awarded to Robert Mills, the architect and engineer, who at that time was practicing his profession in Philadelphia. His design was for a tall, simple Greek Doric column, surmounted by a statue of Washington, by Henrico Cancici, an Italian, who had modeled an equestrian statue of Washington, which Dunlap says was put up in 1826 in New York City, but the work appears to have been overlooked. The statue on the Baltimore monument was raised and set in place on the top of that structure in 1829.

Soon after he received the award for the Washington monument, Mills went to Baltimore to reside, and for six or seven years he remained there, doing a great deal of private work of distinction, as has already been mentioned.

Although the designs differ considerably, there is a resemblance in type between the Washington Monument of Mills, and the Fire Monument, in London, of Wren. This resemblance, of course, is confined to the use of a column mounted by a statue. Of course, the same sort of design is to be found in other European cities, especially in Colon Vendome in Paris. All of these, however, are more or less richly ornamented with sculp-

BUNKER HILL MONUMENT
From an Engraving of 1830

tures, while the Washington Monument of Mills is a chaste and simple shaft.

This is in keeping with all the monuments or designs for monuments made by this architect. All of them display this belief in the solid and massive. This quality was very outstanding even in the private work of Mills, who never introduced trivial detail or useless ornament. In this respect he may be said to have established a tradition in the United States, which has been reflected in the architectural work even down to the present time. It was nothing more than Mills's fondness for the classic models of Greece, although at times his work betrays the Roman influence more than it does that of Athens.

Mills's name is connected with several of the most important monuments erected in the United States in his time, but a singular fatality seems to have followed him in some of these efforts. While he won the competition for the Bunker Hill monument, his name is never connected with that obelisk. This design Mills described as "an obelisk of massy proportions 250 feet high," and originally the design called for some decorations around the base, which were omitted when the monument was erected. It will be recalled that his Washington Monument in the city of Washington was designed for a somewhat similar treatment, but it, too, never was introduced.

The Bunker Hill monument is usually ascribed to Greenough, the sculptor, and to Solomon Willard, the carpenter, builder and wood carver of Boston. Horatio Greenough, in a letter to Sam-

uel F. B. Morse, painter and inventor of the telegraph, in 1830 referred to the Bunker Hill monument in these words: "There hangs before me a print of Bunker Hill Monument. Pray judge between me and the building committee of the monument. There you observe that my model was founded solidly, and on each of its square plinths were trophies, or groups, or cannon, as might be thought fit.

"Well, they have taken away the foundation, made the shaft start sheer from the dirt like a spear of asparagus, and, instead of an acute angle, by which I hoped to show the work was done and lead off the eye, they have made an obtuse one, producing the broken-chimneylike effect which your eye will not fail to condemn."

Surely, here is a mystery which probably is not so baffling as it first appears. What is probable, is that Mills did design the monument; that Greenough, as a sculptor, was asked to make a model for it, and that Willard, as a builder, was given the contract to erect it. But the conviction must grow upon any one who has seen the monument that as it stands Willard is responsible. It is a building, rather than an object of art. Mills could not have designed it as it is, Greenough would not.

About the same time, 1825, that the cornerstone for the Bunker Hill Monument was laid, the cornerstone of the DeKalb Monument, in Charleston, S. C., also was laid. The latter is a small, cemetery piece, but Lafayette was present at the ceremonies, as was also Mills.

Having been defeated in his Bunker Hil Monument, Mills, in 1833, when the Washington National Monument Society was formed, submitted to it a similar design. It was to be the tallest and most imposing monument in the world. The design called for an obelisk of 600 feet in height, and around the base from which this shaft was to arise was a Pantheon of Greek Doric columns, 100 feet high and 250 feet in diameter, and over the portico a statue of Washington in a chariot with six horses driven by Victory.

Even this magnificent monument, which was started in the lifetime of the artist, did not reach to the dimensions Mills had intended. Gone is his Pantheon; gone is the Washington chariot and Victory, and once more we have a marble obelisk rising 550 feet in the air, starting "sheer from the dirt, like a spear of asparagus," as Greenough remarked about the Bunker Hill Monument.

The Washington Monument, excepting so far as the design is concerned, does not belong to the period which we are discussing. It was one of the last works that really started in that period by the men who did the most to develop our native architecture, of whom Mills stands in the front rank. By the time the monument was finished, forty years ago, the scene had changed. It was a period of another awakening of the art conscience, but the movement had only begun, and the fruits of the work of the new men had not yet been ripened. By that time pubilc monuments were numerous, and scattered in almost

every town, city and village in the country, but those in cities had been considerably improved artistically, owing to the new race of sculptors and architects who had been educated and trained. But the new race owed more to the one that had preceded it than it realized or credited.

CHAPTER XII

BEGINNINGS OF A NATIONAL ARCHITECTURE

WHAT the end of the Revolutionary War did for the political state of the United States, the victorious ending of the War of 1812 did for the more intellectual side of the country. In other words, it was the signal for the development of the art consciousness of the people, who felt their independence of thought for the first time and strove to give expression to their feelings.

For the first time there was a demand for things American. Oftentimes they were not so good as the foreign make, but along with the desire came the determination to achieve; the energy to attain success, and the pioneer's faith in his ability to excel.

The standard of a people's taste and position is not to be found in their knowledge of the arts of war; it is not to be sought for in their oratory;

and even if they are skilful in manufactures it matters little if their architecture is primitive or uninspiring. The people of the United States, with their European traditions, realized this, and as soon as they felt their independence was assured, they immediately turned their attention toward improving their architecture; and this, it must be understood, was done before they had made any great advance in industry.

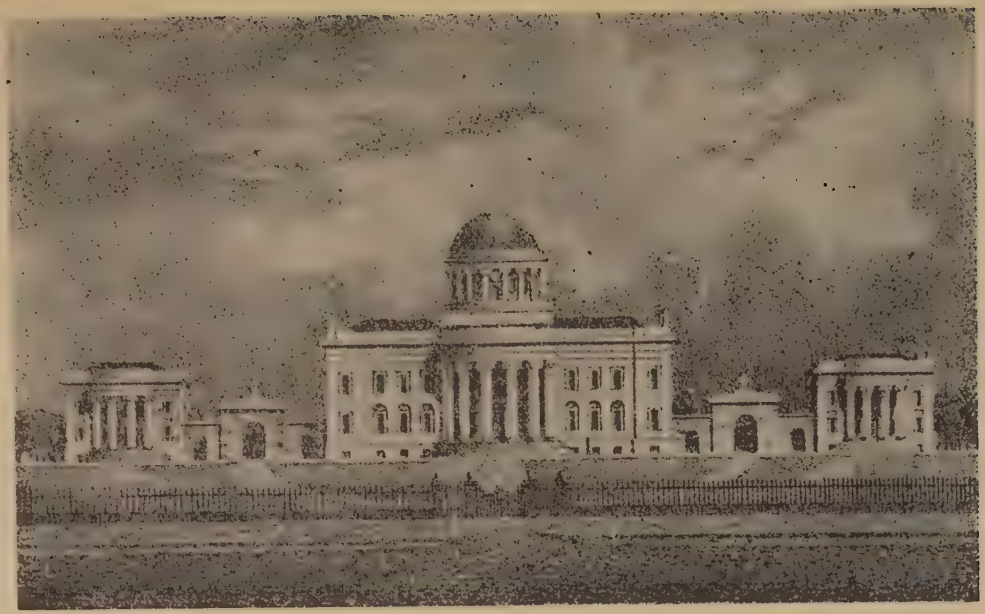
While this state of conscientiousness might be said to have been general throughout the United States at the time, it was displayed most strikingly in a few cities in the Eastern section, especially in Philadelphia, Baltimore, and, of course, in the new federal city of Washington. It was a period of progressive ideas; local philosophers were writing pamphlets describing schemes for canal projects; for bridges, for public works generally, and some thought was being given to architecture. That more attention was not given it was primarily due to the paucity of architectural talent of a high order then in the country.

The avidity with which each new architectural work was admired, praised and paraded for the delectation of visitors to these cities amounted almost to a mania. Some of the British travelers who went home and wrote books, did not fail to report this characteristic of the Americans. They were a people who had just found themselves, and were proud of each new undertaking. It was a natural pride of achievement, and they may be pardoned for their hunger for European praise of their efforts. It might not be as good as was

to be found in the Old World, but it was their own, and they exhibited their buildings as a proud father trots out a son who has just been given honorable mention in a school contest.

Viewed in the light of present day efforts, one cannot but feel a sense of pity for these people who when they built a bank felt that they had erected a cathedral; who, when they had constructed a water works, felt that the world should be astonished. But ambitious people must start somewhere, and the start is always the same. If they had had no pride of achievement they never should have succeeded, and their attitude was an indication that they had in full measure the national sense which makes a nation great. They were striving for a national position, for it was too soon to have national ideals, beyond the single one which made the Colonists fight for their freedom. Intellectual ideals must follow political ones, because they are aesthetic rather than practical.

Even when the movement was started to have an architecture which was native it was not, as art cannot be, entirely native. The desire to throw off the British thought as well as the political influences of Great Britain, could not be accomplished at one stroke. Art, after all, is universal in its expression, although each country in time finds a character of its own. Rome borrowed from Greece; Greece borrowed from Asia Minor and from Egypt; and these, in turn, were indebted to peoples whose life is only to be found in the buried past, yet each of them has given its



MILLS' DESIGN FOR PENNSYLVANIA STATE CAPITOL
From a Lithograph by Pendleton, New York

own impress upon its buildings and its works of art. So, even after the United States came to the point of firmly believing in itself and its destiny, its architecture still retained some influence of the mother country and this influence continued well along into the nineteenth century.

The architect who turned the attention of the people to the beauties of architecture in this country was William Strickland. He was not the first professional architect we had, for there had been Bulfinch, of Boston, who might be properly said to have been the first native professional architect, as distinguished from the builder; and there had been Latrobe and Hoban, both from the other side of the world, and there was Mills, also a native architect. All of these men were, in a sense, contemporaries, although all of them were older than Strickland.

Mills was a more or less well known architect before Strickland had decided upon that profession. Indeed, Strickland desired to be a painter, and he was at one time engaged in painting scenery for the old Park Theatre, in New York City. Both of these men were students of Latrobe, from whom they received the best instruction in the art to be had in this country at the time. It was from their preceptor that they each derived that admiration for the Greek styles that always influenced their work, and, in turn, influenced the men who came after them.

This study of the Greek forms, which some writers have referred to as the Greek Revival in

the Nineteenth century, seemed to have been forced upon them for the reason that they wanted to abandon British tradition, so far as they could, and give the new country a newer style, and one in keeping with the economic conditions of the United States at that period, which would be simple in form.

The British school at the time was largely influenced by the so-called French Renaissance and this was far too ornamental to suit the plain tastes of a people who were trying to find themselves, as the Americans were. Then, too, the entire severence of attachment, which occurred after the War of 1812, seemed to invite the native artist to be original so far as he could. It is quite true that he did not show any marked originality, but he did display a desire for something better, and for something that was different.

This was the situation of the stage when Strickland made his appearance upon it as a professional architect.

It should not be thought that Strickland, at the start of his career, had entirely flung away all tradition that was British, for he had not, and something of this influence was to be noted in his first important building, Masonic Hall, Philadelphia, which he designed and built in 1810. This was English Gothic in character, for there had been an attempt made here to naturalize the Gothic style. Several buildings both before this date and subsequent to it, were of this style, having been introduced in this country by Benjamin

Henry Latrobe in a small villa on the outskirts of Philadelphia, Sedgeley, which put one in mind of Horace Walpole's Strawberry Hill house. although not in any sense of the word a copy of that historic mansion in England.

But if Latrobe had introduced the Gothic style in the United States, he also was largely instrumental in bringing here the Greek Classicism, as is shown by his Pennsylvania Bank Building, which he designed in 1798. To him, therefore, Strickland owed his fondness for the Classic styles.

In his earlier life Strickland desired to be a landscape painter. He had painted scenes for the old Park Theatre, in New York City, as assistant to Hugh Reinagle, but in 1809 he returned to Philadelphia and opened a studio. He painted pictures which evidently did not sell; he engraved in aquatint plates for the Philadelphia magazines, and he drew designs for other engravers, occasionally making an essay in architecture, one of which was his Masonic Hall. But it was not until this building seemed to single him out as an architect of distinction, that he formally began to practice architecture. There is no need to recount his career here, for this will be found in another work.

Although during the next ten years Strickland, who did not neglect to work on designs for the magazines, designed many important buildings in his native city, it was not until he built the Bank of the United States, a structure which still stands in Philadelphia, and now used as the Cus-

UNITED STATES BANK, PHILADELPHIA. 1831

tom House, that he began to be heralded as a great architect.

The bank building was not finished for five years, but having followed the advice of the president of the institution, Nicholas Biddle, who was one of the leading scholars and literateurs, as well as a connoisseur, at that time, Strickland drew his inspiration from the Parthenon. The structure which he erected is not a faithful copy of that historic model, but is a free rendering of its style and lines, adapted for the uses of a bank building. At the time of its erection it was undoubtedly the finest architectural work in the United States, and may be said to have been the turning point in our native architecture. It might be Greek, but certainly it was not flavored with any British influence, and our native styles were due for a change.

Robert Mills, who had been a pupil of Latrobe, as had Strickland, was the next important figure in our architectural history. It might be urged that he precede Strickland both by reason of his greater age and from the fact that he was a practicing architect some years before the Philadelphian had taken up that profession. However, both men are closely associated with the Greek impulse which was given American architecture at this period, and both were instrumental in the establishing of a style that might be regarded as native in the sense that it was a departure from the traditions of the mother country, England.

There is a robustness about the work of Mills

that is absent in that of Strickland, although both of these artists were brought up in an atmosphere which demanded substance as well as lines. There was nothing delicate about the work of either, but both of them, inspired by the study of Palladio, naturally designed works that were graceful.

One of the first objects on which the architects could try their skill and display their native genius was the state house. Bulfinch had attracted great interest in the building he designed for the State of Massachusetts, and it was felt that the time had arrived to throw off the last semblance of the colonial period by abandoning the ancient buildings in which provincial assemblies had formerly met.

In Pennsylvania it was felt that the location of the state capitol was too remote from other parts of the state, and a more central location was made at Harrisburg, on the Susquehanna River. This was in 1811, and in that year Mills was selected to design a new State Capitol, or State House, as they then called it. This design the architect exhibited in the annual exhibition of the Pennsylvania Academy of the Fine Arts, in that year. It will be noted from its arrangement that he followed rather closely that of the old State House group in Philadelphia, but with more modern adornments. When the Capitol was built, the connecting structures, shown in the illustration, were omitted, and there were some changes in the other buildings and in the dome, the work having been carried out under the superintendence of another architect.

It will be seen from the illustration of Mills' State House that he had provided a rather interesting and well-balanced group of buildings, and something unlike that of any Capitol in the United States. It will be seen, however, that some of the inspiration was derived from the design of the National Capitol, but this consists mainly of details.

While Mills has been heralded as the chief figure in what has been termed the Greek Revival in the United States, it will be found that probably more of the impetus given that interest in the Classic forms came from the example of Strickland, and his Bank of the United States in Philadelphia. It is certain that a few of the branch banks erected about that time display some of the same feeling for the Greek temples observed in Strickland's work.

Strickland, himself, found the Hellenic styles easily adapted to the buildings he designed, and we find him making frequent use of the forms. He did this in his design for the United States Mint in Philadelphia, in 1829, and again in the Merchants Exchange Building, which he built in 1832-34. This structure, which still survives although thoroughly ruined by modern additions which are entirely commercial in character, and obviously so intended, was the finest structure of its kind then in the country and really marked the beginning of a new era in architecture in America.

His work had the effect of showing what could be done by Americans relying upon their own in-

MERCHANTS' EXCHANGE, PHILADELPHIA, 1839
Designed by William Strickland

vention. In the Merchants Exchange, Strickland treated an acute angle where two streets met in what then was a very original manner, by means of a semi-circular rotunda, and he set off an otherwise flat structure with a copy of the choragic monument to Lysicrates. This was a daring innovation, placing one structure upon another, but the effect was found to be attractive, and the building has remained until lately, one of the best examples of the period when American Architecture had released itself from British tradition.

If these works did nothing else, they caused a kind of pride in the average American. They gave him something to talk about when he had a visitor, and incidentally they encouraged art generally in this country, which needed encouragement at that time. Girard College was founded by a bequest left to the City of Philadelphia by Stephen Girard, about this time, and as Nicholas Biddle was president of the Board of Trustees to which was entrusted the work of erecting the college, he influenced the young architect of the building, Thomas U. Walter, to follow the Classic trend, already established. The result of this was the erection of another remarkable reproduction of a Greek temple, this time Corinthian. The cornerstone of the structure was laid in 1833, and the complete building stands today as probably the largest Corinthian building in this country, if not in the world.

Such articles on art as appeared in the American magazines, prior to 1830, and they were few, treated usually of the old masters, copies of which

had been made for the collection of the Academy of the Fine Arts in Philadelphia, and for some private collectors. American art received very little substantial encouragement, and was seldom referred to in the magazines, but of native architecture, excepting for an occasional article about a new structure for which a plate had been engraved, the periodicals were silent for the great part.

In the October, 1827, number of the Philadelphia Monthly Magazine there appeared an article on Arts and Artists, which might be said to have been the first comprehensive paper on the work of architects in the United States, although the architects were not mentioned but their works were. After criticising the Capitol at Washington, and the City Hall in New York City, and also Carlo Moderno's front to Michael Angelo's St. Peter's, Rome, the writer continues:

"If every spectator, whether citizen or rustic, travelled or untravelled, is forcibly struck with the grand and impressive appearance of the front of the United States Bank in Chestnut Street, the reason, we apprehend, is to be found in the unity and *entireness of view* under which it is presented to him.

"The platform with its gradation of steps, the massive yet well proportioned columns, the long line of entablature, and the surmounting pediment, are embraced by the eye at first glance. Though the objects are many, the effect is one. Similar pleasure resulting from the same cause is experienced in looking at the front of the

Church of St. Andrew's in Eighth Street and of the Pennsylvania Bank in Second Street. The canon of Aristotle, that everything of which the senses are to take cognizance should, in order to produce their full effect, be entire and of a defined extent, is not less applicable to architecture than to dramatic poetry."

The Church of St. Andrew's mentioned here, was the work of John Haviland, an English architect, who came to Philadelphia about the year 1816 and designed many structures, not only in Philadelphia but in other parts of the United States. He specialized in penology, and designed many penitentaries and prisons. St. Andrew's Church was modelled on the temple on the Illysus, which temple had served him for model of the First Presbyterian Church in the same city, erected in 1821. Haviland, of course, brought with him the British tradition but did a great deal for American architecture, even if he did not, outside of his prison designs, contribute toward the formation of a native style.

Sumner Lincoln Fairfield, who established the North American Magazine, in Philadelphia, in 1832, was one of the first to write of the state of the Fine Arts in the United States. In his magazine for November, 1832, he wrote:

"What is the state of the fine arts in North America? Perhaps such a question would cause a foreigner to smile with derision. The truth is, that all the evidences of the arts in this country are better calculated to show what may be expected from the efforts of native talent in time

WILLIAM STRICKLAND
Marble Bust in the Franklin Institute

to come, when the state of advancement in the refinements of life will demand the intellectual culture of the pencil and chisel; than can be at present developed by the fugitive essays hitherto made.

"Architecture is that depertment of the fine arts which will be soonest brought to excellence in the United States, for the simple reason that it is mostly required, and more public encouragement can be given its advancement. There are in several of our cities structures that will do credit to the more advanced state of the capitals of Europe. It may not be out of place here to express a regret that the corporate bodies of our principal cities have not regularly elected a competent artist to the office of inspector of public improvements—expense would be saved, and we should escape those blunders so frequently committed in propriety and taste. I would instance the injudicious alterations made in the original fashion of the room where the Declaration of Independence was signed; and the deformities in the construction of our market houses." This article was signed, "An Artist."

Many years later, 1869, to be exact, James Jackson Jarvis, a fine critic, wrote: "America is the land of promise, as Europe is of realization in art." He, too, found in architecture America's most rapid development would lie. "It's natural exigencies point to this, because a wealthy democracy has as great a passion to be housed magnificently as any aristocracy. The most beautiful palaces of the Old World were built by

ROBERT MILLS
Redrawn From a Wood Engraving

merchants. Ours imitate them in cost, if not in taste. The present aim is sumptuous comfort and upholstery decoration; and it is seldom that an architect of correct principles is permitted to carry out his ideas.

"He is required to be a house and shop builder, and forego his highest functions of beauty builder which, if allowed, he might make to agree with the former."

From these words it will be seen that even so recently as half a century ago American architecture was expected to be able to give a good account of itself, and there was the inference that, at least, a native style had been developed. Fortunately, since that day we have made a far greater advance, and the American architect is in no sense of the word inferior to the European artist in the same field.

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